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MARGIT ANGERER AS AITHRA

VIENNA, June 11.—On his sixty-fourth birthday Richard Strauss himself conducted the Vienna première of his *Aegyptische Helena* before a brilliant audience of social and artistic luminaries. The Vienna opening took place five days after the world première in Dresden.

Although the performance as such, was excellently prepared and rehearsed here, it actually was not quite as perfect as the Dresden production. Of course the fact that Strauss was the conductor ensured authentic interpretation, but apparently the singers could not keep up consistently with his well known spirited tempi. Maria Jeritza, in her big aria in the beginning of the second act, often finished her phrases behind the orchestra, which, as always, displayed the brilliance for which it is famous.

The opera was mounted magnificently by Alfred Roller, who designed the settings, and Dr. Lethar Wallenstein, the régisseur. The first act seemed to have been staged better in Dresden, and the second act was more effective in Vienna.

Comparing the Artists

It is not very easy to compare the performing artists. Elisabeth Rethberg in Dresden sang with more facility and sureness, whereas Frau Jeritza had more the appearance of Helen. The rôle of Aithra, which had been played so enchantingly and sung so excellently by Frau Rajdl in Dresden, was intrusted to young Margit Angerer here. Frau Angerer is an artist in her second year on the stage, but she is exceptionally talented and is going to have an extraordinary career. She sang the rôle remarkably well, but in accordance with Strauss' wishes, she portrayed the sorceress in a more severe way than the Dresden conception called for. The tenor rôle of Menelaus, was sung here

by Gunnar Graarud, not quite as happy a choice as that of Kurt Taucher in Dresden. Manowarda our bass, however, was more effective than Plashke in Dresden.

At all events it was very instructive to follow and compare both productions, and we have reason to be proud that two opera houses, that are situated so near to each other, have given such brilliant performances of extraordinary difficult work.

Two days before the première the dress rehearsal took place, to which representatives of the press and officials of the theatre were invited. Originally Vienna was to have the world première of the new Strauss opera, as arranged last year in the peaceful settlement between general director Scheidenhan and the composer. Strauss forgot at that time, that he had promised it already to his established première house in Dresden. The latter insisted on its rights. A solution was found: Vienna was to give the opera a few days later, but on the sixty-fourth of the composer's birth, with himself at the conductor's desk, the whole as the apex of the Vienna festival weeks, which are now in progress.

Jeritza Reconsiders

All this succeeded to perfection. Serious obstacles had to be overcome, because "die Jeritza," who had been cast for Helena, was offended by the fact that she had not received the much coveted Legion d'Honneur at the Vienna opera's tournée in Paris, and declared a few weeks before the performance, that she would not appear in Vienna any more, consequently she would not officiate at the première of *The Egyptian Helen*. Public opinion in this city, which otherwise is very indulgent to artists, declared against Jeritza in this case, and she gave in, announcing that everything was based on a misunderstanding. Anyway she had missed a few rehearsals, and that was noticeable.

Outwardly the production was unsurpassed in splendor. It is true, the many intendants, directors, singers and critics, who had come to Dresden, were missing here, but a Strauss première is a Strauss première, and has an attraction all its own. All Vienna society was present, notwithstanding excessive prices: the president of the Austrian Republic, the entire *corps diplomatique*, everyone who had rank and standing at all. This public fêted Strauss with

great enthusiasm when he came to the stand at the beginning of the opera, and at the end of each act there was mad applause. Whereas the great German critics have not been particularly friendly in their expression, the papers here meet the work with great respect, although with some reserve. Whether it has any intrinsic value and will be a lasting success, the future only can tell.

JERITZA, RETHBERG AND SOME PROPHECIES ON THE NEW YORK PREMIERE

The question of the two Helens of Egypt has not been entirely settled, after all, it seems. For, while the task of creating the title rôle of Strauss' latest opera, *Die Aegyptische Helena*, fell to the lot of Elisabeth Rethberg in Dresden less than three weeks ago, there is still an interrogation point to be answered with regard to the New York première.

Mme. Rethberg "will emphatically not sing the rôle of Helen of Egypt at the second New York performance" unless she sings it at the first, she said last week after arriving in the metropolis aboard the Majestic. In the few hours at her disposal between the time of her arrival and that of her departure for the Ravinia Opera season, the soprano allowed herself a few comments

anent the newest addition to Richard Straussiana.

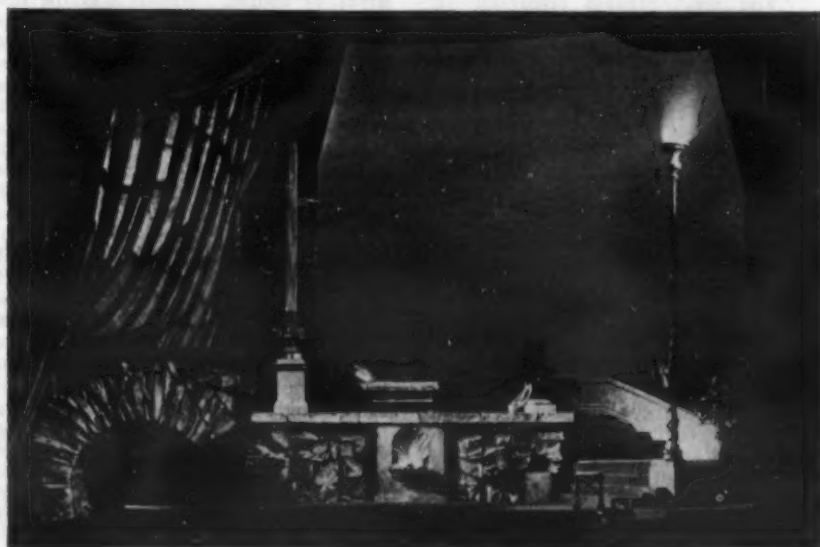
Strauss himself came to Mme. Rethberg, following the world première and said to her—"You and you alone should sing at the first American performance."

Mme. Rethberg quoted this and added, "I told him that it was a matter for the composer and the impresario to decide. But one thing is certain. I will not sing the rôle on the second night."

On the other hand, Maria Jeritza, to whom the rôle was originally entrusted by Strauss, and who voluntarily forfeited her right to sing it at the première in order that she might appear in the Vienna performance a few days later, is generally rumored to be confidently anticipating viewing the New York introductory performance from the stage in preference to a box seat. In Vienna, Mme. Jeritza sang under the baton of Strauss himself in a gala celebration of the composer's birthday. Her success, too, was brilliant. It appears that much is to be said on both sides.

According to Mme. Rethberg, Fritz Busch, who conducted in Dresden, went to her after she had worn the habiliments of Helen for the first time, and announced that he had come from Strauss to say that Richard the Second

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Willinger Photo

ALFRED ROLLER'S SETTING OF THE FIRST ACT OF THE VIENNA PRESENTATION OF STRAUSS' *THE EGYPTIAN HELEN*

TWO HELENS WITH BUT A SINGLE STRAUSS



Photo by Richter

HUGO VON HOFMANNSTHAL ENVISIONED HELEN AS HAVING A DUAL PERSONALITY, ACCORDING TO SCHOLARLY READINGS OF HIS LIBRETTO. SO, APPARENTLY, DID RICHARD STRAUSS, THE COMPOSER OF DIE EGYPTISCHE HELENA, WHO NEGOTIATED WITH TWO FAMOUS SOPRANOS TO SING THE TITLE ROLE IN RIVAL CITIES. IT IS ELISABETH RETHBERG AND STRAUSS WHO ARE SEEN AT THE LEFT, PHOTOGRAPHED IN DRESDEN. THE VIENNESE HELEN, WHO STANDS A BIT CLOSER TO THE COMPOSER IN THE OTHER PICTURE, IS MARIA JERITZA.



Photo by Willinger

RETHBERG DESCRIBES HELEN

(Continued from preceding page)

would personally arrange for her to appear in the Austrian capital should she desire it. The singer declined because of the necessity that she return to America for the Ravinia season, she stated.

In Dresden, Mme. Rethberg, after several evasions from Strauss, finally cornered an entertaining, but by no means clarifying anecdote, which she detailed to Richard L. Stokes, of the New York Evening World:

"You see," Strauss remarked nervously to her, "some years ago, when we were first discussing Helen, von Hoffmannsthal remarked: 'Wouldn't it be a great role for Jeritza?' I—well—ah—I said: 'Yes!' I hope you'll forgive me."

The opera itself according to Mme. Rethberg, is written along the stylistic lines which have characterized the compositions of the maturer Strauss. She is not overfond of the libretto, which, she remarked cryptically, "could have been better." As music she believes, however, that the work will win great favor in America, as it decidedly has in Europe. The gorgeous pageantry, too, contributed in no small measure.

"There are beautiful arias, as you no doubt have heard," she said. "The big aria at the beginning of the second act is especially fine. The scoring is full and rich but not so heavy as to obscure the voice parts. It is a difficult work to describe because it is so new."

"The part of Helen is an extremely

taxing one, for the heroine must be on the stage almost without relief throughout the two acts. When I did finally have a few minutes off stage I had to spend them rushing back to change costumes, with the aid of three attendants. Helen's music is generally dramatic"—(which contradicts the impression gained by outsiders to the effect that the role is essentially lyric)—"and it ranges from a low A to a high F sharp."

"The success in Dresden was very great, of course. Strauss was the lion of the day. He was called forth again and again. At the final curtain he and I appeared together. After the performance he came back to my dressing room and wept with me. We all wept. A person ignorant of what had occurred would have thought something dreadful had happened if he had come upon us! The tension was extreme with all concerned."

Mme. Rethberg had very little opportunity for rehearsal, she remarked. At the répétition générale, upon which the critics largely based their opinions, she was required to sing, full voice, parts that she had not yet found time to work out to her satisfaction. Four weary hours she spent trying her costume amid the vociferous contrasting remarks of Strauss, Hofmannsthal and Busch before this detail was settled to the trio's liking. Including the dress rehearsal, Mme. Rethberg appeared as Helen five times within the space of a week.

AMERICANS FOREGATHER IN SAXON MARBLE HALLS

By R. H. WOLLSTEIN

DRESDEN, June 15.—Rubin Goldmark is in Europe "for a rest after a busy season." He hurried down from the Hamburg pier to attend the Dresden première of Die Ägyptische Helena before going on to Vienna.

Dreda Aves, who came to Dresden to sing, was forced to cancel her engagements owing to a serious attack of grippe. As soon as she is well enough to travel, she leaves for Milan where she "may or may not do some work."

An American Queen

I met Eleanore Rogers, American soprano, in the lobby of the Hotel Bristol in Dresden. What really brought the acquaintances about, was mutual and ill-concealed joy in the aspect of a squadron of eminent gentlemen foregathered for the centenary celebration of the Technische Hochschule and arrayed in all the official glory of flat doctoral hats and ruffly cuffs with great gold chains about their necks. So we smiled at each other, admitted to being American, and became fast friends.

Miss Rogers is in Dresden, after two weeks in Paris, to see about her contract to sing with the Dresden Opera. She was brought to the attention of Fritz Busch in New York last winter.

Mr. Busch was pleased not alone with her voice but her ability to sing the part of the Queen of the Night in The Magic Flute in the original key. He invited her to sing the rôle at Dresden, having found no one whose delivery of it pleased him so well.

Mr. Busch recently underwent a severe operation for appendicitis, and still looks a little pale. He rose from his bed of recuperation in order to conduct rehearsals of Die Ägyptische Helena.

William Vilonat, singing teacher, arrived in Europe on June 5, and came straightway to Dresden for the Strauss première. Mr. Vilonat remains in Dresden for five weeks in an advisory capacity to Direktor Busch. After a holiday in Switzerland, he will go to Paris, to teach for some weeks before returning to America in the autumn.

Special festival performances at the opera continue until July 1, with a repertoire of works by Mozart, Carl Maria von Weber, Wagner, Verdi, and Strauss.

It is Dresden's pride that, since having had faith in the early works of Richard Strauss, (then little known), it allows no other opera house to precede

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How Dresden Greeted Helen

(Continued from preceding page)

it in the first presentations of the Bavarian master's operas, now that most of the others would take long measures to bill a "Strauss premiere."

Twenty minutes before the dress rehearsal of *Die Aegyptische Helena*, I saw Richard Strauss, in a neat brown business suit, soft brown hat, and an entirely unconcerned look in his shrewd gray-green eyes, leaving the Hotel Bellevue, and strolling leisurely enough along the Elbe. Twenty minutes after the rehearsal, he was back in the Bellevue, "im Restaurant."

The "Generalprobe" of *Die Aegyptische Helena* was called for ten o'clock of the morning of Monday, June 4, and postponed suddenly until half after eleven, leaving one in possession of an hour and a half's vivid illustration of the importance such an event carries into the life of the city.

At a quarter before ten, the vast and noble Theaterplatz, formed by the Opera House, the National Picture Gallery, the Royal Palace and the Royal Church, began to take on a look of excitement. Not merely of populousness, but of unmistakable fervor. Taxis came flying along the cobbled Platz, the occupants (not yet apprised of the delay), waving wildly, like charioteers in a race, towards the nearest entrance of the "Tageskasse," where the printed invitations were to be exchanged for seats. Crowds pressed on foot, some of the men in full dress, with high hats, some of the women in simple cotton summer frocks and no hats at all, all deep in gestured speculations as to what "es" was going to be like, and whether the Strauss of the *Rosenkavalier* would prevail, or the Strauss of *Elektra*, while others hazarded that possibly an entirely new Strauss was waiting for those who ran, to hear.

And the running brought much puffing and brow-wiping to this happy and bibulous people, for the sun was high and the day unusually warm. Nearer the Opera, the chosen of *The Profession* were promenading with scores under their arms—scores not to be released for public sale until after the premiere—looking sharply about for acquaintances, and greeting them, when found, with impulsive rushings, with outstretched arms, vibrant cries of "Aber mein lieber Kerl!" and, beard or no beard, kisses on either cheek.

And still the crowd kept growing,



THE DRESDEN OPERA HOUSE, WHERE *DIE AEGYPTISCHE HELENA*, STRAUSS' LATEST OPERA, HAD ITS WORLD PREMIERE ON JUNE 6

and the throb of excitement, and hum built partly of expectancy, partly of annoyance at the delay, and uneasiness as to whether there was really a delay, or whether the people were being made to wait through some ill-born misapprehension. (One of the most vivid impressions remains this positive inability on the part of the public to believe that an hour and a half's deviation from appointed order could be "real.") Around towards the stage door, things were quieter. Here was gathered not the usual stage door crowd of "fans," not the rehearsal guests, but the populace; working women in coarse aprons, grandmothers, with little woolly shawls about them, children, shy of mixing with the smarter crowd that was really "going in," yet unwilling to miss their part in the great event. Near where I stood, a hatless working woman

and her small son were joined by the boy's playmate. The fellow lifted his cap, shook hands formally with both of them, and then at last burst out with his great news:

"Ich habe ihn gesehen!" (I have seen him).

"Wen?" (who), the woman asked. "Aber—(him) den Strauss!" cried the lad. He was perhaps twelve.

An occasional objector made known his presence now, complaining about the long wait, and asking again if it was "real," only to be countered by the calmest, least premiere-fired doorman in the world, who replied amiably, in the broad Saxon drawl, "Don't you see it printed on the call board? What's printed never lies!"

Which sent me about my business much cheered in spirit.

RAVINIA OPENS WITH DOUBLE BILL

CHICAGO, June 23.—In spite of a last minute upheaval resultant upon the illness of Elisabeth Rethberg, which caused a change of bill, the Ravinia season of open air opera began with success this evening. Mme Rethberg, who had journeyed 4,000 miles from Dresden to appear in *A Masked Ball* on Ravinia's gala first night, was afflicted with voice trouble which left her unable to speak above a whisper Saturday morning. *Cavalleria Rusticana* and *Pagliacci* were hurriedly substituted and the casts assembled.

There was no available Nedda in the company and not until Queena Mario of the Metropolitan Opera Company, who is in Chicago with her husband, Wilfred Pelletier, was reached, could the substituted program be arranged. Giovanni Martinelli shared the lead with Miss Mario in *Pagliacci*. Florence Easton and Mario Chamlee headed the *Cavalleria Rusticana* cast. Gennaro Papi conducted.

Otto H. Kahn made a speech between acts.

Louise Is Second Bill

CHICAGO, June 25.—If Louis Eckstein demonstrated his ability to overcome difficulties on Saturday night, not even his strategy could restrain the weather the following evening. For an hour before the performance and during the most of it, the heavens opened and vented their wrath upon an unruly world, and the temperature fell to autumnal levels.

The performance of Louise on Sunday, June 24, enlisted the services of Yvonne Gall, Edward Johnson, Léon Rothier, Julia Claussen, and José Mojica

in the leading rôles. Charpentier's charming and truthful masterpiece was added to the Ravinia repertoire last season with the advent of Mme. Gall. Despite the omission of the two fine scenes of the second act, it is a work splendidly adapted to the conditions of intimate presentation. In every respect it was adroitly handled, and the carnival scenes of the third act in particular were managed with an effectiveness that belied the limited resources of the small Ravinia stage.

Mme. Gall proved herself a most attractive interpreter of a rôle that in America has almost come to be considered a one woman part. She is petite and unmistakably a Parisienne. Her voice is pure, admirably fresh and youthful in texture, and her singing is ever thoroughly expressive. Histrionically she is apt to be less satisfying. The waywardness of the child of Paris was at times exquisitely realized, at other times glossed over with a curious static inertness. Yet as a whole it was an interesting and beautiful characterization.

Despite the rather limited opportunities of the rôle of Julien, Edward Johnson managed to become a distinctive figure in the drama. He was aptly and handsomely romantic at all times, and at such times as he was permitted to sing, did so with buoyant and gratifying enthusiasm. Splendidly limned, too, was the Father of Léon Rothier, and superbly sung. The Mother of Julia Claussen was realistic, and of course vocally complete. José Mojica added one of his artistic bits as the King of the Fools with his usual finesse. The dances of the scene of the crowning of the Muse were gracefully accomplished by Ruth Page and the ballet.

Elwell Comes to Cleveland

Will Join Institute Theory Department

CLEVELAND, June 27.—Quincy Porter, who has been head of the Cleveland Institute of Music theory department since 1921, will leave at the close of the present school year to go to Paris, where he will spend his entire time in composition and further study. Mr. Porter is known in Cleveland and elsewhere as viola player of the Ribaultier Quartet and as composer of several works having a modern trend.

Herbert Elwell will join the Institute faculty in the fall, sharing Mr. Porter's duties with Ward Lewis, who is already a member of the theory faculty. Mr. Elwell will have charge of harmony and counterpoint, and Mr. Lewis of sofege and ear training.

Mr. Elwell has been a fellow at the American Academy in Rome for the last three years. In March of this year his ballet, *The Happy Hypocrite*, was selected as one of the American compositions to be performed in Rochester at the annual American composers' publication contest, where it was awarded first honors.

Mr. Elwell received his early training at the University of Minnesota College of Music, and later studied with Ernest Bloch in New York and with Nadia Boulanger in Paris. His compositions have appeared on programs of both the Société Nationale and the Société Indépendente Musicale in Paris. The *Happy Hypocrite* was first performed in Rome by the Augusteo Orchestra under his direction.

FRANK LA FORGE WEDS LAURA MACNICHOL

Frank La Forge, composer and pianist, and Laura MacNichol were married on Friday afternoon, June 29, in the Noroton Presbyterian Church, Noroton, Conn. Helen Shumway was maid-of-honor and Mrs. Archibald MacNichol, matron-of-honor. Mr. La Forge's partner, Ernesto Berumen, pianist, was best man. Immediately after the ceremony a reception was arranged at the home of the bride on Ye Olde Kings Highway, Noroton. Mr. and Mrs. La Forge sailed on the Ile de France for Europe, where they will spend their honeymoon. They expect to return to this country in October and Mr. La Forge will at once resume his activities at the La Forge-Berumen Studios. While abroad Mr. La Forge will play in several concerts with orchestra and will also appear in a number of concerts with Margaret Matzenauer, contralto, and Dusolina Giannini, soprano. He will be heard in London, Berlin, Vienna and many other large cities throughout Europe.



FRANK LA FORGE, COMPOSER AND PIANIST, WHO WAS MARRIED TO LAURA MACNICHOL ON JUNE 29



MRS. FRANK LA FORGE, FORMERLY LAURA MACNICHOL

NOVEL WORKS ANNOUNCED BY PENNSYLVANIA OPERA

By W. R. MURPHY

PHILADELPHIA, June 27.—The Pennsylvania Grand Opera Company held its annual meeting last week in the Presser Building headquarters.

The chief business transacted was the election of officers as follows: President, W. Frank Reber; vice-presidents, Margaret Wynne Paris, Mrs. Houston Dunn; Eleanor E. Hamilton, secretary, Carroll R. B. Richter; treasurer, Harold J. Vogler; director general, Francesco Pelosi; assistant director, Michael H. Pelosi. Mrs. Houston Dunn was elected chairman of the women's committee, Mrs. Paris of the box committee and Mary Virginia Allen of the junior committee.

Twelve performances will be given in Philadelphia, in the Academy of Music, including a repetition of Khovantchina, which had its American première last season. Other productions out of the ordinary are to be *Le Coq d'Or*, *The Demon* by Rubinstein and *Tristan und Isolde*. The company will also give eight performances in outside cities including New York, in which it appeared with success last season.

The Repertoire

The following program is arranged: Oct. 10, *Aida*; Oct. 24, *Kovantchina*; Nov. 7, *Andrea Chenier*; Nov. 21, *Moniusko's Verbum Nobile*, *Pagliacci* and *Carneval*; Dec. 12, *Carmen*; Jan. 16, *La Bohème*; Feb. 6, *Un Ballo in Maschera*; Feb. 27, *Tosca*; March 6, *La Forza del Destino*; April 3, *Cavalleria Rusticana* and *Le Coq d'Or*; April 17, *The Demon*, by Rubinstein; May 1, *Tristan und Isolde*.

The conductors will be Fabian Savitsky, of the Philadelphia Orchestra and conductor of the Philadelphia Chamber Music Sinfonietta, who is a nephew of Serge Koussevitzky of the Boston Symphony Orchestra, and Walter Grigatais, a pupil of Glazounoff and associated with the organization since its foundation. These conductors are familiar with the Russian operas in which the company is taking such interest.

Among those already engaged as guest artists for leading rôles are Myrna Sharlow, of the Chicago Civic Opera Company, Giovanni Zenatello, formerly Hammerstein's leading tenor in this city and New York; Riccardo Stracciari, formerly of the Metropolitan; Maria Gay of the old Boston Opera Company, and Rhea Toniolo, who has been with the company since the beginning. The engagement of Maria Koussevitzky, soprano, is also announced. Mikhail Mordkin, Anna Pavlova's former chief danseur, has been engaged to supervise

N. Y. COLLEGE OF MUSIC HOLDS COMMENCEMENT

The forty-ninth commencement concert of the New York College of Music took place in Town Hall on June 15. The program began with the first movement of a quartet of Mozart played efficiently by Harriet Fisher, Iwao Fukui, Wilhelm Kindsgab and Marguerite Buttleman. Mary C. Brubaker was much applauded for her reading of the *Du Bois* fantasia for harp. Antonietta Mansini showed proficiency in the Liszt *Tarantella*, from *Venezia Napoli*. Kol Nidrei by Bruch for cello was well played by Dorothy Siegel. Rhea Becker disclosed a pleasant soprano voice and good execution in the Jewel Song from *Faust*. Esther Heller's playing of Lalo's *Symphonie Espagnole* was effective. Rimsky-Korsokoff's piano concerto, as

the ballet and to appear in special ballets in *Le Coque d'Or* and *Carneval*.

Operatic Society Benefit

Artist pupils from the studio of Julia Keyport Longdorf gave a two-piano concert in the auditorium of the Young Friends Association, Friday evening, for the benefit of the opera school of the Philadelphia Operatic Society. The participants were Isabelle Freyburger, Robert Kader Spencer, Roberta Allen Lynch and Martin Blumberg, with Elizabeth Clay Spencer, soprano, as assisting soloist. In quartet form were given the *Priests*, *March from Athalia*, the *Rosamunde* overture, *Saint-Saens' Danse Macabre* and the *Polonaise* from *Eugen Onegin*. The performances were admirably co-ordinated in ensemble. Miss Spencer sang Campbell-Tipton's *Le Cri des Eaux* and Cadman's welcome, *Sweet Wind*, with richly artistic effect.

A number of the city's most prominent artists were heard Thursday evening in an enjoyable and diversified program in the new Edison building, at a benefit for the "happiness car" of the Kiwanis Club. The participants were Lewis James Howell, baritone; Nina Prettyman Howell, violinist; Margaret Eberbach, soprano; Veronica Sweigart, contralto; Bernard Poland, tenor, and Loretta Kerk, who provided admirable accompaniments.

Resign From Orchestra

Only three changes were registered for the personnel of the Philadelphia Orchestra for the coming season, all representing voluntary resignations. They are Antonio Ferrara of the first violins, Henri Elkan of the violas and John H. Fraser of the cello section. Mr. Elkan is retiring to devote himself to his duties as chorus master and assistant conductor of the Philadelphia Grand Opera Company and his music shop business. Anton Tarello, of the first desk of the contra basses, has denied a report emanating from Boston that he would resign to take a similar post with the New York Symphony-Philharmonic.

The fifty-ninth annual commencement of the Zeckwer-Hahn Philadelphia Music Academy was held Wednesday evening in Witherspoon Hall. An interesting musical program was given by graduating students; and the address to the class was made by James Francis Cooke, editor of the *Etude* and president of the Presser Foundation. An afternoon recital was given by violin pupils of Charlton Lewis Murphy.

played by Eugene Helmer, gave pleasure. Haydn's string quartet, opus 54, No. 1, was presented by an ensemble of about fifty players and made a fitting close to a most enjoyable and varied concert.

After an address by Alphonse G. Koelble, diplomas were presented to Iwas Kukui, Janette Halperin, Howard A. Kay and Aurora Cardenas. Teachers' certificates were awarded Aurora Cardenas, Emilia Del Tergo, Harriet Fisher, Elizabeth Lortz, Antoinetta Mancini, Katherine Mickey, Lillian Mondelli, Vincenza Palumbo, Irving Schlein and Jack Fina.

B. F. G.

SON BORN TO CHAS. KING

Mr. and Mrs. Charles King announce the birth of a son who has been named Robert.

FIFTY-SEVEN CHORUSES TAKE PART IN FESTIVAL

By C. O. SKINROOD

MILWAUKEE, June 27.—More than 5,000 singers and instrumentalists took part in five concerts of the Sangerbund of the Northwest which occupied three days in the Auditorium, the largest hall in the state. The meeting was attended by fifty-seven singing clubs coming from seven states. Omaha, Minneapolis, South Bend, Gary, Kansas City and scores of other cities were represented. Chicago alone sent almost a score of singers' clubs.

The Sangerbund of the Northwest is primarily given over to the development of the male chorus. The big feature of the festival was the male chorus of 2,000 which appeared in two of the evening concerts.

In brief, the festival was divided into five parts. The first evening a reception chorus from Milwaukee provided the program. This concert featured a chorus of 1,000 mixed voices drawn from more than 100 musical clubs, church choirs and school choruses in the city, conducted by William Boeppler. In addition, the Chicago Symphony Orchestra assisted. As did two of the three soloists—Elsa Alsen, soprano, and Albert Seibert, tenor.

Afternoon and evening concerts were held on the second and last days of the festival.

The First Matinees

The first matinee was given over to separate clubs in the Sangerbund, the program being given by the Omaha Musik Verein under the direction of Theodore R. Reese, and the combined ladies' choruses of Chicago and Kansas City conducted by H. A. Rehberg of Chicago. The Chicago Symphony Orchestra and Mr. Seibert also appeared.

In the evening the first Bundes concert brought the first appearance of the massed male chorus of 2,000 assisted by the Chicago Symphony and Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera Company, soloist.

At the matinee on the last day a chorus of more than 3,000 children drawn from forty parochial schools and directed by Otto Singenberger was the main attraction. The second feature was the new Milwaukee Young Peoples' Symphony Orchestra, which appeared for the first time in public after a year's study under Rudolph Kopp. The third attraction was Mme. Van Gordon as soloist.

At the final program, the Chicago Orchestra, the Bundes Chorus of 2,000 male voices and two of the soloists of the series, Mme. Alsen and Mr. Albert Seibert, appeared.

The massed chorus of 2,000 did remarkably fine work considering the short time possible for ensemble rehearsals, the principal rehearsing having been done by fifty or sixty directors in scores of cities. Despite this scanty united practice, there were considerable snap and precision in the vast body's accomplishments. Fine clarity of part reading was attained; enunciation was excellent and pitch was faithfully kept with most of the singing done a cappella.

In Marchetti's "Sonnenruf" the chorus was given one of its real opportunities. Here was work of breadth and magnificence, dignity and strength. Kern's "Sangerlust"

took the house by storm and had to be repeated. In fact, most of the chorus numbers could easily have been repeated had Mr. Singerberger been prone to lengthen the program.

The chorus was largely concerned with German folk songs. Few of the compositions offered were of real concert caliber. Greater works should have been chosen.

The children's chorus sang with definite assurance and good ideas of interpretation. The volume was impressive, the tone quality was desirable for the most part, the words were inescapably distinct. The best opportunities came in such numbers as Lester's "Fairy Folk, A Birdland Symphony" by Kieserling and Abt's "Evening Bells."

Sing Bach Chorales

The reception chorus of 1,000 mixed voices, which had been prepared by Mr. Boeppler, had had liberal rehearsing and gave evidence of it in the performance. Hail, Bright Abode from Tannhauser boomed forth with tremendous volume of tone and with rhythmic incisiveness. Two chorales by Bach were real gems with fine detail of interpretation. Both were sung a cappella with such attractive results that one wished the entire program had been given that way instead of with orchestra accompaniments.

The ladies' chorus sang the "spinning song" from *The Flying Dutchman* with beautiful tone quality, and detailed artistic effects. Elsa Bloedel read the incidental solo effectively.

The big effort of the mixed chorus, however, was in the final number, "American Ode" by Kountz. Written in 1926 and performed now in Wisconsin for the first time, this work has a certain rugged strength which was in keeping with its broad patriotic theme. The score abounds in good melodies and has modern harmonic settings. The incidental tenor solo, sung by Mr. Seibert, was one of the high lights of the entire performance.

The Women's Success

In the choral singing by separate clubs, the prize must go to Mr. Rehberg of Chicago with his 500 women choristers from Kansas City and Chicago. Ladies' choral singing is often lacking in vigor, generally being concerned with spineless niceties which fail to impress the listener. Not so with Mr. Rehberg's success. He called for that full-bodied, well-rounded tone of strength and beauty, with plenty of variety in shading and tempi, added to organ-like firmness of the tone, in impressive effects. The pitch was maintained with absolute fidelity, despite the lack of accompaniment.

Mr. Reese of Omaha also gave some interesting numbers, especially the waltz "Idyll," by Weinzierl with its spontaneously effects and swirling rhythms and Mr. Reese's own work "Ein Maerchen from Rhein," which was notable for its melodic invention in some sections.

Of the soloists, Mr. Seibert and Mme. Alsen were effective in the large Auditorium.

In Weber's "Ocean, Thou Mighty Monster," Mme. Alsen revealed a voice of range, of power and good quality. Her dramatic responsiveness to

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M Tobias MATTHAY A Great Bohemian

By R. H. WOLLSTEIN

LONDON, June 1.—Tobias Matthay is a man with a legend built about him; a legend constructed largely in superlatives. Spasmodically, we hear facts about him: that he is one of the greatest piano teachers in the world; that he has completely revolutionized the study of his instrument within twenty-five years; that he has done away with the drudgery of "practising scales and finger-exercises"—this black magic is doubtless the most legend-forming fact of all; that periodically artists appear of the calibre of Myra Hess and Irene Scharrer (and in England, Harriet Cohen, Gertrude Peppercorn, Denise Lassimonne, and Lyell Barbour) who proclaim him "undoubtedly the greatest teacher the world has even known." And with each fresh fact, there comes the perfectly natural curiosity to know who and what is this Matthay.

The answer is, that any nebulous skepticism, born of legend-hearing, dissolves upon acquaintance with Mr. Matthay. Rather, he converts legend into fact. He is a genial, unassuming gentleman, of singularly vitalizing energy and the dynamic force that sweeps obstacles before it. He is a thoughtful and rational gentleman, as free from faddism or effects as is the art of the pupils through whom he is best known to the American public. He is sure without assertiveness; authoritative without aggression. He is simple as only a great man can be simple, and he claims as his only achievement a steadfast striving towards encouraging the highest love for the best music and its best making.

A Titanic Bohemian

In appearance, Mr. Matthay presents the mask George Arliss would surely want, were he to play the rôle of a titanic Bohemian. He has just celebrated his seventieth birthday. He is tall, with an ever so slight *pli du bureau*—delightful name for the stoop-shoulderedness that comes from years of bending over keyboard or desk. He wears his white hair rather longer than short, though not exaggeratedly either, and his color is ruddy. He has a fine, high-arched nose, and a kind mouth sitting atop an enormously determined jawline. But what seizes you most and most often, is the genial humor of his gray-blue eyes. That, and his abundant energy. Yes, understanding geniality and perfectly controlled energy—and there you have Tobias Matthay.

He wears a brown velvet jacket in his Wimpole Street Piano School. His students call him "Uncle Tobs." They bring him a glass of lemonade after his lectures, and they don't like him to be annoyed. If his dinner is late, or his class room chilly, they worry. You see there in Wimpole Street the delicious aspect of a great teacher surrounded by a group of students who are also his friends; disciples tied to him by eminently personal bonds that weave the subtly strong fabric of a "school," a "group," a master-and-pupil relationship as it existed in Vienna in the long-ago.

After showing me the school, Mr. Matthay very kindly received me at his home in Haslemere, Surrey. The House,

High Marley, stands at the top of a hill, commanding one of the finest scapes of rich verdure and rolling country in England. Across, in the distance stands the castle that Tennyson once occupied, and farther, in misty space, lie the Southdowns and the sea. Mr. Matthay goes to High Marley for weekends, and lives the open-air life of the county squire, in plus-fours and panama hat. Lunch was served out of doors, to the music of a nest of starlings in a nearby elm.

Teaching Principles

I asked Mr. Matthay for something with which to present him personally and directly to the American public.

"First of all," he said, "I should like to make clear that I have no 'method' of piano playing. I have a method of teaching, though. And it consists of this: of analyzing what constitutes the right and the wrong mechanics of piano playing, and of presenting that to the student so that for all time he will know what is right and wrong. By the interrelation of muscular co-ordinations,—by the feel of the relation between himself and his instrument, he will be enabled to know the right way, and avoid the wrong. I teach no different things from those that in the past have constituted the basis of good piano playing, and always will continue to do so. But by stressing the active essentials of technical and interpretive problems, I believe I have lessened the degree of haphazardness in arriving at the right way."

"In my own student days, everyone had to shift for himself in getting at some workable, usable basis of piano form. In practising for finger agility, a pupil might go at an exercise ninety times the wrong way before arriving ten times—if ever—at the right."

I asked Mr. Matthay how he came to establish his method of teaching, and he replied, by first making a player of himself and acquainting himself actively with the student's problems. For ten years he was a student at the Royal Academy of Music, and taught there prior to founding his own school.

Physiological Laws

The Matthay method consists in demonstrating, according to their fixed physical and physiological laws, the proper conditions attendant upon proper muscular control, in playing; and, incidentally, in pointing out the wrong methods to be avoided. In presenting these "conditions," Mr. Matthay points out the physiological laws involved, and acquaints the pupil with the feeling of the proper way of procedure, always associating a certain muscular sensation with a definite musical effect.

"No one ever has or ever will produce beautiful sounds on the piano without adjusting the muscles of his arms and fingers to certain conditions," he said. "The point is, to acquaint the student with those conditions, so that at all times, he knows what he is doing. Thus, by demonstrating according to definite physical principles of leverage and the like what these conditions must necessarily be, I have tried to minimize the number of wrong, or haphazard

(Continued on page 16)



TOBIAS MATTHAY ENTERTAINS A FRIEND

LA SCALA IN REVIEW

By FEDERICO CANDIDA

MILAN, June 12.—The season at La Scala concluded with *La Traviata*, given before a completely sold-out house, and to the frequent accompaniment of enthusiastic applause which was expressive of the public's satisfaction, not only with this last performance, but with all that preceded it. Arturo Toscanini, who conducted, succeeded in presenting, in the face of many and great difficulties, an admirable season which was the seventh in the company's history.

A summary shows 32 operas were given. Among these were three novelties: *Sly*, by Wolf-Ferrari, which had eight performances; *Fra Gherardo*, by Pizzetti, and *Thien-Hoa*, by Bianchini, given four performances each.

Four Revivals

The revivals numbered four; *Otello*, heard eleven times; *Siberia*, *La Figlia del Reggimento* and *Marriage of Figaro*, each given four performances. Twenty-five operas of the regular repertoire were performed; *Mefistole*, eight times; *Fidelio*, four; *Manon Lescaut*, six; *Der Freischütz*, three; *Cavalleria Rusticana*, nine; *Pagliacci*, eleven; *Nerone*, eight; *Gianni Schicci*, seven; *Turandot*, five; *Das Rheingold*, three; *Die Walküre*, three; *Siegfried*, three; *Götterdämmerung*, three; *Lucia di Lammermoor*, five; *Rigolette*, five; *Der Rosenkavalier*, three; *Il Trovatore*, six; *Salomé*, five; *La Bohème*, two; *Tosca*, five; *Don Carlos*, four; *Andrea Chenier*, five; *Madame Butterfly*, three; *La Traviata*, three; *Falstaff*, four. The four operas comprising the Wagnerian tetralogy were also performed in succession this year, in the form of the complete Ring,

the last being given at popular prices.

The following ballets were revived: *Vecchia*, by Adam and Vittadini, a novelty which had twenty-four performances; *Die Josef Legende*, by Richard Strauss, new to Milan, given five times, together with *Salomé*.

The total number of performances number 157.

The Conductors

Toscanini conducted forty-three performances; Panizza, fifty-four; Santini, thirty-three; Votto, sixteen, and Richard Strauss, invited to conduct his own operas and *Figaro*, eleven.

Among the composers who were presented, Verdi, with thirty-three performances, was easily the most popular; then came Puccini, with twenty-eight; Boito, sixteen, Wagner, twelve, Leoncavallo, eleven; Mascagni, Giordano and Donizetti, nine each; Strauss and Wolf-Ferrari, eight each.

This season has been exceptionally successful; the house was sold out repeatedly, and on many occasions only a few orchestra seats were available, a remarkable fact, if one considers the crisis through which the Italian lyric theatres are passing.

Among the fine recent performances at La Scala was one of *Andrea Chenier*, conducted by Ettore Panizza. The three leading rôles were admirably interpreted, both musically and dramatically. The tenor Pertile sang with power, expression and beauty of tone. The baritone, Galeffi, brought distinction to the part of Gerard.

Mme. Brunn Rasa showed once more the lovely timbre of her voice and was

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Indianapolis Schools Merge

Two Colleges Bought
at Cost of \$500,000

INDIANAPOLIS, IND., June 27.—Arthur Jordan announces the purchase of the Metropolitan School of Music and the Indiana College of Music and Fine Arts, which will be combined into one conservatory. The project will cost in excess of \$500,000.

Mr. Jordan's plans call for a new building, containing a large hall, to be situated down town. A branch is to be maintained on the north side for the convenience of students also attending high school. Until the new home is ready for occupancy, the Metropolitan and Indiana institutions will continue as separate entities.

When They Opened

The Metropolitan School of Music was founded in April, 1895, the first board of directors including Flora M. Hunter, Oliver Willard Pierce and Richard Schliwen, all deceased, and Franz X. Arens. The present directors are Edward Nell, Leslie Peck and Hugh McGilney.

The College of Music and Fine Arts was instituted by Oliver W. Pierce. In 1924 Blanche Harrington took over the school; Flora Lyons was president until 1926, when Mrs. Henry Schurmann, incumbent, became president. In 1926, Mr. Jordan joined the advisory board. In the same year Arthur W. Mason was brought from Louisville to become musical director.

Metropolitan Commencement

The thirty-third annual commencement of the Metropolitan School was held in the Odeon. Certificates of graduation were given to Martha Barbara McFadden, Mary Lavina Heaton, Margaret Hays Wilson, Virginia Kelly, Clara Still Compton, Beulah Marjorie Moore, Helen Theresa Owen, Jeanette L. Sheene, Ruth Stickton, Agnes Lorette Pusinelli, Mary Duncan, Dorothy Fee, Lulu Fritts, Katherine Cosette Hutchinson, Romone Jackson, Mary Esther Lawler, Donis Dee McClellan, Marjorie Walker, Clementine Carroll, Eugene Campbell, Cora Fay Grist and Audrey Kasselbaum.

Among recent interesting recitals were those by the pupils of Glenn Friermood and Edward La Shelle, who presented a Negro tenor, Leonard Franklin. Scenes from Hänsel and Gretel, given under the direction of Lillian Adam Flickinger, attracted two large audiences.

PAULINE SCHELLSCHMIDT.

METROPOLITAN SCENERY CLASSIFIED AS ART BY CUSTOMS RUL- ING

WASHINGTON, June 27.—

According to a decision just handed down by the United States Customs Court the painted scenery used by the Metropolitan Opera Company should be classified as "works of art." The ruling was given as the result of a protest of the Metropolitan Opera Company against the appraisal of a customs duty of forty per cent *ad valorem* on scenery imported by the company by the collector of customs at New York. The assessment of forty per cent was levied on these imports under paragraph 921 of the tariff law as "manufactures of cotton not specifically provided for." The Customs Court sustained the protest of Metropolitan Opera Company and reduced the duty to twenty per cent *ad valorem* under paragraph 1449 as "works of art."

A. T. M.

Otto H. Kahn Writes Us a Letter

To the Editor:

An article by Hollister Noble in your issue of May 26th, entitled Musical Americana, has only just now come to my notice. In that article, Mr. Noble quotes the following as having been uttered by me, and rightly terms it an "irritating bit of nonsense."

"Art is an antidote against Bolshevism. Art pays. Beauty is today an element of policy with far-seeing men. Though business men may still look upon art ventures in step-motherly fashion the new heaven is working in their minds and hearts and in their pocketbooks."

I fully share Mr. Noble's "irritation," but mine is directed against the reporter who attributed that kind of stuff to me. The language I did use in the course of the speech from which that sample of reportorial summarizing is taken, was as follows:

"And as to individuals, so to communities and countries, the cultivation and appreciation of art are an investment of most genuine value. Indeed, an investment which to cities and nations, apart from its spiritual return, from its value as a civic asset, yields large dividends even of a material kind, dividends in dollars and cents."

"The effects of the cultivation, generation after generation, of the artistic taste of the French people have long been and are today bringing from all the world, and particularly from America, a great many millions of dollars into the coffers of that nation year after year. The beautiful things created in the cities and along the country-side of Italy in the fourteenth, fifteenth and sixteenth centuries are today, several hundred years after they were wrought, a powerful factor in drawing travellers and money to that country. They are today a most important element in aiding to meet the international balance of trade of Italy."

"Art pays; Beauty is 'the best policy.'"

"The lives of the vast majority of the people are cast upon a background of sameness and routine. Perhaps that may be unavoidable. The world's daily work has to be done. But all the more reason and need for opening up, for making readily and widely accessible and for cultivating those pastures where beauty and inspiration and emotional satisfactions may be gathered by all."

PHILIP HALE RECEIVES DARTMOUTH DEGREE

BOSTON, June 27.—Philip Hale, dean of Boston music critics, received the degree of doctor of music at Dartmouth College commencement day exercises in Hanover, N. H. Dr. Hale is music critic of the Boston Herald and compiles the notes for the Boston Symphony Orchestra programs. He is a graduate of Yale University, where he received his A. B. degree in 1876. His musical studies were pursued in Europe.

W. J. P.

JAN CHIAPUSSO MARRIES HIS PIANO PUPIL

CHICAGO, June 27.—Jan Joseph Chiapusso, concert pianist and dean of the piano department of the Girvin Institute of Music and Allied Art, was married on June 20 in Marshalltown, Iowa, to Lois Lynn Rogers of that city. She has been his pupil at the school.

DR. BALDWIN WEDS

ORLANDO, FLA., June 22.—Dr. Minor C. Baldwin and Mrs. Louise Gardner Sproat, were married in St. Luke's Cathedral recently. Dr. Baldwin has been an Orlando winter resident for the last ten years.

"Some of the unrest, the unruliness—the transgressions even—of the day, some of the seeking after sensations, some of the manifestations of extreme and subversive tendencies arise in no small part, I believe, from an impulse of reaction against the humdrumness and lack of inspirational opportunity of everyday existence. Much can be done by art to give satisfaction to that natural and legitimate impulse and to lead it into fruitful channels instead of letting it run a misguided or even destructive course. In that sense it may truly be said that Art contains the ingredients for one of the best antidotes against Bolshevism and similar pernicious excrescences."

"The scoffer at art is gone out of fashion. He who would indulge in jeers and gibes at serious art movements, who would disparage and slight, let alone hinder or oppose art finds listeners or followers in America no longer."

"When I first began, some 25 years ago, to occupy myself, in my leisure hours be it said—with endeavors to be of some little service to the cause of art in America, some of my friends of the older generation of business men warned me to desist. They foretold that I was bound to jeopardize my career and that I would not be taken seriously in business if I 'fooled around' with art matters. They shook their heads regretfully: 'Too bad. A promising young man going wrong.'"

"That spirit is gone. I do not mean to say that the business community is doing, as yet, its full share by art, as I conceive the matter, and adequately recognizes the value of art as an educational, cultural, and social force. As compared with the admirable liberality of our successful men in supporting other altruistic activities and endeavors, art is still being treated in a step-motherly way."

"But still, a very significant change has taken place, and there are distinct indications that the heaven is working in the minds and hearts and pocket-books of business men."

"Art has overrun and captured the trenches which were held against her by incomprehension, indifference and prejudice, and passing beyond, has firmly established herself in an unassailable position."

"Faithfully yours,
"OTTO KAHN."

SPARTANBURG FESTIVAL MEETS ALL EXPENSES

SPARTANBURG, S. C., June 27.—Willson P. Price, of Converse College music department, has been re-elected director of the Spartanburg Music Festival. All the festival officers and directors were also re-elected, including Thomas M. Lyles, president, and Allen Rogers, secretary and treasurer.

For the first time in several years, the treasurer's report showed the organization met all obligations without calling upon the guarantors. A canvass for ticket subscriptions will be conducted in September for the 1929 festival. For the 1928 festival the subscription movement was undertaken in November.

D. G. S.

CHICAGO HALL CHANGES NAME TO CURTISS

CHICAGO, June 27.—Fine Arts Recital Hall, the attractive small auditorium on the tenth floor of the Fine Arts Building, popular with young artists as a hall for debut recitals, will henceforth be known as Curtiss Hall, according to an announcement by the management. The change is made in memory of Charles C. Curtiss, well known as a patron of art and music, who originated and directed the Fine Arts Building for many years.



HALLIE STILES, AMERICAN SOPRANO

HALLIE STILES SCORES IN PARIS OPERA

Hallie Stiles, young American soprano, who recently scored an outstanding success in her debut performance as Mélisande in Pelléas and Mélisande at the Paris Opéra-Comique, received the first five years of her vocal training at the College of Fine Arts of Syracuse University. Miss Stiles has been singing in Paris for the past three years and has won considerable praise.

Chicago Young Artists Heard

Gunn School Completes Commencement Exercises

CHICAGO, June 27.—Following its earlier commencement concert of June 3 in the Studebaker Theatre with a second program of soloists and orchestra in the Fine Arts Recital Hall on June 19, the Gunn School of Music concluded its formal commencement observances.

Honor students from the various diploma and certificate classes were presented in a program for which accompaniments were played by the Gunn School Orchestra, directed by Glenn Dillard Gunn, president. Following the program, degrees, diplomas and certificates were presented to a large class of graduates by Mr. Gunn and Arthur Granquist.

Beethoven's little known second piano concerto opened the program, brilliantly played with a fine knowledge of its characteristic style by Florence Friduss, a gifted student from the class of Mr. Gunn. Vera Hardesty, a pupil of George Haas, was heard to advantage in Handel's Verdant Meadows, which permitted her to display a mezzo voice of ample quality and desirable smoothness.

Bessie Kuchek, from the class of Albert Goldberg, played Grieg's A minor piano concerto, with sturdy rhythmic sense and excellent feeling for tonal variety and color. Fay Cusac exhibited a contralto voice of warmth and power in the Habanera from Carmen. She is a pupil of Alberta Lowry.

The unusually fine string section of the orchestra was heard most effectively in Grieg's two Elegiac Melodies, Heart Wounds and The Last Spring, sympathetically interpreted under Mr. Gunn's direction. For a final number, Grace Nelson, played the first movement of Chopin's E minor concerto, investing this youthful music with a fine glamor of romantic feeling and disposing of its tricky arabesques with uncommon fleetness of finger and a tone of invariably fine quality.

AMERICA'S YOUNGER CONDUCTORS

A Kindergarten Ensemble

By MARJORY M. FISHER



Photo by Moore & Clark.
CHARLES AUERBACH OF THE EMERSON SCHOOL IN SAN FRANCISCO HAS HIS TURN AT THE BATON.

SAN FRANCISCO, June 27.—The curtains parted. A hundred children, arranged in tiers (à la chorus) occupied the stage of the Community Playhouse. Boys and girls, ranging in age from six to ten, clad in official costume of blue and orange and armed with castanets, bells, tambourines, and other rhythmic instruments, awaited the appearance of their leader with more dignity than their elders display under similar circumstances!

I had been informed that this children's Rhythmic Orchestra was under the direction of Mary E. Mayberry and Edith A. Hill, of the McKinley School in Burlingame and the Emerson School in San Francisco, whose ensembles were united for this momentous occasion—the opening of a children's theatre.

But from the wings there entered a wee lad, baton in hand, who mounted the conductor's stand, turned to acknowledge with a formal bow the plaudits of the audience, then faced his music-makers and raised his wand of office. As a phonograph began to play at the right of the stage, the miniature leader caught the rhythm instantly and directed the orchestra entirely from memory—keeping a perfect synchronization with the record and giving each section of instruments their cues as effectively and with as much certainty as any Hertz or Sousa!

Such numbers as Sousa's El Capitan, Schubert's Fairies, Waldteufel's waltz The Skaters and Estudiantina, The Glow-worm, and The Blue Danube directed by one of the children, with another in the role of "announcer," kept the audience of children, adults, and critics entranced! So far as the grown-up people were concerned, these young performers were the main attraction; but the children themselves accorded first honors to the marionettes which followed.

What It Is For

But to get back to the orchestra. Its object is the development of rhythm in a child, regardless of his tune-carrying ability. The instrumentation used in these Rhythmic Studies in Child Orchestration, as the founders have named their system, consists of triangles, bells, sandblocks, Chinese wood blocks, tubophones, cymbals, drums, bird whistles, castanets, tambourines, gongs, and tom-toms. First class professional instruments are used. Toys are scorned! Some of the players "double" (playing

two instruments) and some "triple"—which is to them the height of accomplishment.

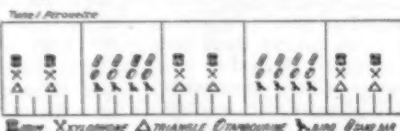
The idea back of this rhythmic orchestra dates back some twelve years, when Miss Mayberry had a rhythmic band. But she was too far ahead of the times, and the project did not meet with acclaim. More recently she and her friend Edith Hill discussed the plan and decided to work out a rhythmic system that would be received. The Rhythmic Studies in Child Orchestration are the result, and the demand for them is so great that their makers cannot turn them out fast enough!

The fact that this rhythmic orchestra is something in which a whole class may participate makes it invaluable for school use, and at present eight San Francisco schools and all those in Burlingame use the Mayberry-Hill Rhythmic Studies as part of their regular curriculum. These indefatigable ladies have had their imitators, but it is the charts made by Miss Mayberry and Mrs. Hill that are distributed through Milton Bradley and Company, the school supply house. (Private music teachers will have fewer struggles with their young pupils over rhythmical matters than when we older persons wrestled with our "one-two-three-fours!")

How It Developed

As to the development of their scheme

Rhythmic Studies in Child Orchestration



THE SCORE CARD FOR RHYTHMIC STUDIES IN CHILD ORCHESTRATION.

—since the method called for rhythmical drill in which a whole class might participate, and since kindergartners are not usually skilled either in the playing of melody instruments or in reading musical notation, Miss Mayberry and Mrs. Hill knew that some purely rhythmical ensemble was necessary. But there could be no music without melody! Very well, let the phonograph supply the melody while the children play a rhythmical accompaniment! That was a fine idea—but how were the players to be taught a score? A hit and miss effect or indefinite in-

strumentation would be worse than none. And an appeal to the eye was known to assure much better concentration than is otherwise possible in a child.

Consequently the idea for charts was developed. A record was first selected and the instrumentation decided upon. Then a roll of paper was marked off into measures and beats. Colored pictures of the instruments used in the ensemble were pasted on the chart—a picture over the beat on which it was to be sounded. The children were taught that the triangle, cymbal, and such, were instruments of accent—and were given a meaning for all the instruments used. They were also taught the elements of conducting—and the different performers were tested as to their rhythmic consciousness—the more promising ones being given opportunities with the baton. As the work progressed, the children were invited to hear the records selected and allowed to suggest the instrumentation for their accompaniment.

Charts are all hand-made! So far they have had to be—but a speedier production method will be evolved. And there is a possibility that special phonograph records will be made, as it has been difficult to secure a sufficient number of suitable records from those in the regular record repertoire.

Choosing Conductors

In the class room the different children take turns at conducting—but for public performances one is selected (perhaps two) for the preliminary rehearsals and the concert. Too many leaders may be as bad as too many cooks! Donald George of Burlingame and Charles Auerbach of San Francisco conducted the ensembles on the occasion of its San Francisco debut—and their work was startlingly professional. Conducting with precision, assurance, and astonishing grace—indicating the entrances and the "G.P.s" with equal certainty, and following the traditions of the best stage deportment with scarcely a hint of self-consciousness—they more than deserved this whole paragraph to themselves.

The children know their scores! There is no guess work about their performance. All eyes are glued on their conductor and they accurately follow him through all the retards, changes of tempo, and such other variations as the



Photo by Moore & Clark.

DONALD GEORGE OF THE MCKINLEY SCHOOL IN BURLINGAME CONDUCTS THE RHYTHMIC ORCHESTRA IN SAN FRANCISCO.

mechanical record presents. Each child presumably knows every part—but he most certainly knows his own, and the conductor knows his score as thoroughly as any concert or opera conductor. All play from memory—the charts are left in the school room.

Many offers have been made to this combined orchestra for vaudeville and radio performances. The parents have vetoed the vaudeville project, but the radio may present these musicians if the broadcasting can be done effectively. The ideal record would be that of a movie-tone. It is one of those times when seeing is an essential complement to believing.

QUEEN ATTENDS OPERA

AMSTERDAM, June 9.—Queen Wilhelmina came to Amsterdam especially for the performance of Die Walküre which Artur Bodanzky conducted. The score was played by Mengelberg's famous concert orchestra. The performance was given in the Royal Theatre under the auspices of the Dutch Wagner Society.

Native Singers Booked for Chicago Opera

CHICAGO, ILL., June 13.—Three young American singers will make their debuts with the Chicago Civic Opera Company next season. They are Marion Claire, Hilda Burke and Barre Hill. Miss Claire is at present singing in Germany, where her successes have been the subject of cable dispatches from newspaper correspondents. Miss Burke first came into notice as the joint winner with Kathryn Witwer of the 1927 National Federation of Music Clubs contest. Her debut will probably be made in Aida. Barre Hill is a young baritone who has won success in opera and concert during the past two seasons. Mr. Hill was heard as Escamillo in Carmen with the American Opera Company in its Chicago season. A. G.



Photo by Moore & Clark.

MARY MAYBERRY, ORIGINATOR OF RHYTHMIC STUDIES IN CHILD ORCHESTRATION AND INSTRUCTOR AT THE MCKINLEY IN BURLINGAME.



Moore & Clark, taken for Musical America. EDITH HILL, CO-AUTHOR OF RHYTHMIC STUDIES IN CHILD ORCHESTRATION AND INSTRUCTOR AT THE EMERSON SCHOOL.

CHINA WRITES ON THE WALL

... it is conceivable that China may, and within a relatively brief period of time, exert a revolutionizing effect on western circles.

ALTHOUGH everyone hears jazz and other up-to-the-minute developments that promise (or threaten) to influence music of the future, and while Chinese art is practically unknown to the average musician, it is conceivable that China may, and within a relatively brief period of time, exert a revolutionizing effect on western culture.

From a political standpoint, the far eastern situation has assumed an almost overwhelming significance. A nation that is possibly the oldest in the world, a people who had attained a high degree of civilization before inhabitants of some other countries, since risen to prominence, had graduated from the barbarian stage, awakes out of a prolonged sleep and speaks. A race that has been divided by civil war for nearly a quarter of a century becomes finally unified with dramatic suddenness. Approximately one-fourth of the world's entire population faces the rest of the human species with a clear declaration of independence.

The immediate future of the Chinese will, without doubt, be largely concerned with questions of internal and external adjustments along political, agricultural, industrial and commercial lines. But, since education for the rank and file has been one of the Nationalists' aims, it is reasonable to look for an extension of public learning that must, in the process of time, take in at least a superficial knowledge of arts that hitherto have been practised only by privileged specialists. With the probable opening of Chinese markets to American and European goods of all kinds, and the vista of illimitable possibilities is disclosed. Already the Chinese have shown themselves sympathetic to American business methods, insofar as consequent interchange of opinions and ideals, as these do not conflict with traditional principles; and it is to America that the Chinese nation looks most expectantly for fair play and friendliness.

The effect of this impending rapprochement can be but conjectural; but speculation is stimulated by the situation. Will the Chinese, eager to develop a new found freedom, lean towards the west in developing cultural pursuits, or are western theories liable to undergo a restatement by reason of Chinese leadership? The Chinese at home has shown a curious, if probably unconscious, power of nationalizing the stranger within his gates. Conquering invaders have themselves become the conquered in regard to governing habits of religion, customs and language. Individual Americans visiting China have frequently absorbed Chinese teachings and enthusiasms with remarkable flexibility of mind, whereas the Chinese resident of the United States remains true to his ethical conventions, no matter how spontaneous his adaptation to material conditions in the land of his temporary adoption.

It is this unique combination of adaptability and firmness in the Chinese character which feeds a belief the Chinese may mould our artistic concepts and formulae as readily as we can color theirs. The Chinese in America goes to a Chinese church and sincerely expresses admiration for what is taught therein, but measures his conduct by the Analects. If he buys western pictures and books and attends an English college, he does not neglect to surround himself with evidences of national literature and art. Slow to experiment when he sees no cause for change, he may act with startling speed.

The intellectual strength of the Chinese is beyond question. Has the western mind sufficient resistance to withstand, under more intimate contact, its proven power to dominate? Will the finely spiritual music of the ancient Chinese enter some process of comparative modification, such as the introduction of new instruments or harmonic changes? Or is western music to become less robustly pictorial and somewhat more etherealized through the general blending of many interests that seems certain of establishment? Is it hoping too much to look for an eventual fusion of these differing elements into the perfect work of art?

"How to play music may be known," said Confucius. "At the commencement of the piece all the parts should sound together. As it proceeds, they should be in harmony, while severally distinct and flowing without break; and thus on to the conclusion."

The international piece is begun, but the conclusion is not yet reached.

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NEW YORK, JUNE 30, 1928

Philip Hale:

On unnumbered occasions and over a period of many years has Philip Hale prescribed for ailing or enfeebled musical performances. Through the medium of the Boston Herald his diagnoses and trenchant advice have been disseminated to a public which invariably took his medicine, even when it was not uniformly palatable. And now, in just recognition of this invaluable service, Dartmouth University has conferred on Mr. Hale the honorary degree of doctor of music. But if anyone is disposed to smile wryly over the appositeness of this distinction, let him remember that, like many another surgeon, Dr. Hale has wounded only that a diseased condition might be healed. Never has his knowledge been in question, and two lines of praise found in his column have been more greatly treasured by the object of them than long paragraphs written by someone whose pronouncements had lesser weight. There is, moreover, a wholesome appropriateness in the bestowal of this award by a New England college, since Mr. Hale's birthplace was Norwich, a center not far from Hanover, N. H., the seat of Dartmouth.

The Florentine Polyphonic Choir which made an American debut in Carnegie Hall last year is reported stranded in town. The choir wooed reluctant fortune on the vaudeville circuit but occasional engagements at \$3,500 a week barely paid the carfare. The choir has engagements in South America, but has no money for the voyage.

Marion Rous, head of the Greenwich Settlement Music School, has an intriguing program for next season, entitled "Song and Dance Music from Scarlatti to Stravinsky."

Outdoor opera and concerts are fast becoming so popular that one wonders if the day will not arrive when enterprising managers will advertise special indoor performances of music dramas and symphonic programs.

If Poe had lived a little later he might have begun a certain famous poem, "Helen, thy voices are to me..." etc.

To be:

- Entertaining and understandable from cover to cover.
- Incorruptible in reading matter and trustworthy in advertising.
- Accurate in the presentation of facts and unbiased and authoritative in the expression of opinion.
- Fearless and uncompromising without being intolerant.
- Patriotic without being provincial.
- Hospitable to all honest criticism, favorable or adverse.

THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

MUSICAL AMERICA for June 30, 1928

MUSICAL AMERICANA

By HOLLISTER NOBLE

Mr. Gatti will positively present Verdi's *Ballo in Maschera* at the Metropolitan the season after next with Ponselle as *Amelia* and Danise as *Riccardo*... but who will be the tenor? Martinelli, Gigli, or Lauri-Valpi? Watch for our bulletins.

THE End of a Perfect Day in Chicago as reported by the Chicago Evening American: (Four music students, two boys and two girls, tired of the long operatic trial, held up a drug store, fired a dozen shots, and were pulled in by the police). Now go on with the story reprinted verbatim.

"The scene is Judge McKinley's court room."

"Speak to me, speak to me, father!" the girl cried.

"He was silent for a moment, then slowly lifted his head.

"What am I going to tell your mother?"

"As he answered, the golden baritone voice of Kupnis broke from his cell in the basement of the police station, in the song, "Ramona."

"A hush fell over the squad room.

"It is he—it is Maxim," whispered Miss Berenzweig, as tears came to her eyes.

Sings in Cell

"Then came the famous baritone solo from "Il Trovatore." Then the voice changed to a mournful plea—the Hebrew folksong, "Eili, Eili, Lomch Ozaytoni," which translated freely, is, "God, God, Why Did You Forsake Me?"

After listening to the singers for half an hour the judge recommended a maximum sentence.

Karl Krueger, conductor of the Seattle Symphony Orchestra, had a number of interviews with the Vienna press recently. Mr. Krueger has caused some astonishment in Viennese musical circles by publishing some actual facts on the growth of musical appreciation in America. Kreuger conducted Ernest Bloch's *Concerto Grosso* there for the first time. Also Ravel's *La Valse*, (Ravel wrote the work for Vienna and has frequently expressed his surprise that the city he dedicated his work to had not even played the composition).

Bill Spier, saturnine sleuth for this department, saw Elisabeth Rethberg off for Chicago on the Century the other day. Another passenger on the Whizz Bang for the Windy City was Paul Whiteman whistling "The Man I Love" and carrying a copy of "Bad Girl" under his arm. Sleuth Spier also gazed into Henry T. Marks' book shop on West 45th street the other night looking at the arresting cover of Bob Simon's *Bronx Ballads*. A chic little window dresser appeared, gathered up Mr. Simon's book for a customer and put "The Naked Truth," by Claire Sheridan, in its place.

Stuart Ross tells us that Martha Attwood Alberini and Papa Alberini are departing for their summer abode in Harrison, Maine, taking with them fifty-five pounds of spaghetti. Stuart adds cryptically that Alberini must be planning a great literary work as he is taking along several gallons of red ink. The eminent Dr. Ross has decided to coach the Harrison (Me.) class of songbirds and will coach the Frederick Bristol classes in Harrison during July and August.

Jack Evans and Lawrence Salter, the big three-day boys on the managers circuit, motor up to the Catskills every weekend to spend a few days with their families.

And Arthur Judson is still commuting twice a week, Tuesdays and Thursdays, from his Philadelphia office.

Hail the 495th Caruso

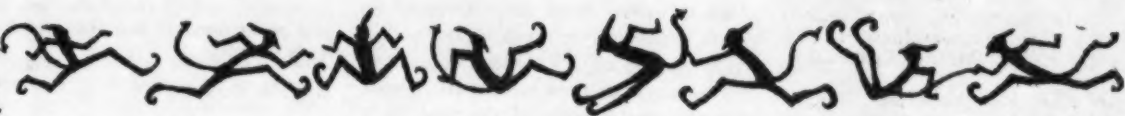
The indefatigable Jack Adams produced a new tenor, Mr. Ifor Thomas, a Welshman, at a private audition at the Park Central last Thursday. Dick Stokes, the Evening World's critic remarked: "That's the only Welsh tenor I've ever heard who isn't a minor."

There was quite a select little group at the Park Central of those We-Didn't-Go-to-Europe-This-Summer-But-I-Probably-Will-Next-Summer people. Frances Alda and Jack Adams held a couple of secret conclaves in the corridor and then Frances graciously consented to a flashlight picture with Ifor. Others present included Kathryn Meisle, Sig Spaeth, Eugene Bibb and his partner (lawyers for Ifor Thomas), Alf Human and his assistant, Marion Holcomb, Marion Bauer, Chris Hayer, Richardson Brown, Helen Hoerle, George Brown, Calvin Franklin, and others.

Eleanore Rogers, the New York soprano, is going to sing in "The Magic Flute" at the Dresden Opera House in September.



MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

"AND grinning herds of hurdy-gurdies retired apologizing," sings Sir William Gilbert in *Princess Ida*. The herds have retired from New York, certainly, though I doubt if they either grinned or apologized as they went. But they have vanished, and more completely than did the Cheshire Cat which, if you will but remember, left its grin behind for an indefinite period. At that, you may hear a street organ now and then up some dark and not too frequented street. But it will have an unreal sound as though, when you turned the corner, the tinkling tunes would fade away and there would be nothing left but an impression that the last hurdy gurdy had gone to join the last horse car.

And indeed, the two certainly belong to the same era. Furthermore, the passing of the horsecars and the coming of heavy traffic really signalled the decline and fall of the street organ. Burly jawed taxi drivers have no particular sympathy for wizened little old men, with or without wizened little old monkeys, who take up part of the street with green antiquated vehicles grinding out snatches of half forgotten melodies. And so, no more will Spring be ushered into Washington Square to the rippling strains of *O sole Mio* or *La Donna è Mobile*.

A hurdy gurdy always seemed particularly appropriate in Springtime. The merry-go-round man, the vender of ice cream cones, the take-your-picture-while-you-wait man are all harbingers of spring, but none had around them the air of romanticism which the hurdy gurdy man had with his cheery, though often anxious smile, his cup for pennies and his atrocious records. Atrocious, yes, but they had not the coldblooded blare which characterizes the sounds the loud speakers in the doors of the corner radio stores emit.

At the worst I can only say that they merely approximated the tunes which they attempted to play and it was in this pathetic inadequacy, sometimes coupled with extraordinary rhythmic acrobatics, that lay the charm of the organ grinder's music.

Actually, there is no end of reasons to explain the hurdy gurdy's passing. It is said that Mussolini, realizing that they did not cast a reflection of dignity on their native land (the native land of ninety-nine of them out of a hundred, that is), made it extremely difficult for them to secure passports. This may be as true a reason as the one which has to do with their exodus before modern traffic. But any wise man, who in addition to wisdom has, at one time or another, felt a foolish little fondness for such absurd things as a hurdy gurdy playing on one of the first days of April, will tell you that the hurdy gurdies have passed because they really and truly belonged to a day and generation in which existed hansom cabs, helmeted policemen and horse cars, and that they couldn't possibly exist without some of them.

Who Is Who?

Just what it is that loosens the tongue of the American musician at large in Europe is an entertaining mystery. We have seen posters of several prominent

American singers on the operatic stage of Austria and Germany billed as "members of the Metropolitan Opera Company." None of the individuals employing these posters have gone farther than audition distance of the Metropolitan's famous stage.

The interviews are just as interesting. Here is a little gem culled from the Paris New York Herald a few days ago. Some one found Eva Gauthier, perhaps at the cafe de La Paix, and the following remarks are attributed to that versatile young woman.

"PARIS, May 30.—An obscure teacher of piano lessons in Vienna, named Galli-Curci; a young Irish tenor answering to the appellation of John McCormack and an equally young and shy musician

called George Gershwin have Mme. Eva Gauthier, the singer now in Paris, to thank that their names now spell fame and genius to the world. A pioneer in music, Mme. Gauthier has not only introduced new musicians to the public, but more than 700 new melodies, at least a hundred of them by American composers, including Carpenter, Griffes, Crist, Engle, Steinert and Vaughn, have rippled into the world over her lips. No other singer is known to have introduced so many new compositions.

"Reminiscing the other day to a New York Herald reporter, Mme. Gauthier said: 'An artist must have genius, of course, but, too, he must have his chance. There was Galli-Curci. She was slaving her life away giving piano lessons

in Vienna. I heard of her when she was giving piano lessons, of all things, to children of friends of mine. Happening to hear her sing, I told her she was crazy with a voice like that to teach piano. Through my association with Mme. Albani I was able to arrange for Galli-Curci to study in Italy.'

"McCormack? A dark-eyed, quiet young man whom I first heard sing years ago in London when friends of mine insisted that I must hear this new singer who had just come to London. He came to see me at my hotel afterwards and I was fortunate enough to be able to arrange an audition for him at the Opéra. At the time he was appearing for a few pounds a week.

"It was when I was arranging for my jazz recital that I first met Gershwin. I needed somebody who could accompany me as I felt it should be done. Gershwin's name was mentioned. 'He's a quiet young man, hard-working and a drudge,' a friend told me. 'He's just the man for you but I don't know whether he will accept.' Well, Gershwin did accept and as a result of the success of that jazz recital Paul Whiteman decided to give one, too, and asked Gershwin to compose something.

"Time went past and Gershwin said: 'Oh, I can't do anything, it's no use.' However, bit by bit he would play things for me on my piano when our practice was done. Finally he gathered together these fragments and the world now knows them as 'The Rhapsody in Blue.'"

A Colorful Story About the Color Organ

I submit an item from the Philadelphia Evening Bulletin which has been sent to me by the lady in question:

"Mrs. Mary Hallock Greenewalt, inventor of the 'Color Organ,' which is used to accompany musical selections with color and light harmonies in mood with the music, filed suit against the Stanley Company of America in the Federal District Court at Wilmington, alleging infringement of her patent.

"Her equity suit, filed by George J. Harding and Frank S. Busser, attorneys with offices in the Land Title Building, asks a perpetual injunction against the motion picture theatre corporation restraining it from further infringement, an accounting of profits on its use and damages to her rights and payment of the costs of the suit.

"Mrs. Greenewalt, a pianist who lives at the Gladstone Apartments, 11th and Pine sts., believes more than 5,000 theatres have infringed her patent."

Mrs. Greenewalt adds that the bill of complaint was returnable by the Stanley Company on June 14. And there the matter stands, states.

Your

Mephisto



Courtesy of Il Teatro

BRINGING UP AN OPERATIC CHILD, AS IMAGINED BY G. VIAFORA, WHO PORTRAYS GIULIO GATTI-CASAZZA, ACTING AS NURSE TO MARION TALLEY, AFTER SPONSORING HER ARTISTIC BAPTISM AT THE METROPOLITAN

"CHOPIN" OPERETTA HAS PREMIERE

ATLANTIC CITY, June 27.—The premiere performance of "Chopin," the new operetta which the Messrs. Shubert are sponsoring, was given on June 11. With Chopin music as its background, the operetta deals with the relationship between the composer and George Sand. Odette Myrtil plays Mme. Sand to the Chopin of George Baker. Other characters who find representation in the play, are: Heine, Balzac, Liszt and Meyerbeer.

Besides Miss Myrtil and Mr. Baker, the cast includes: John Cumberland, Allan Rogers, Ernest Lawford, Charles H. Croker-King, Leo Henning, Marion Marchant, Louise Baudet, Marie Walsh, Frank Horn, Hugh Chilvers, Martha Mason, Vernon Rudolph and Helen Bishop. Karl Hajos, who wrote the music for the Tchaikovsky operetta, Natja, is credited with the score. Harry B. Smith wrote the book and lyrics. Chopin was staged by Stanley Logan. Jack Haskell arranged the dances and Rollo Wayne designed the settings. After Atlantic City the operetta plays in the new Forrest Theatre in Philadelphia. It will be offered to New York in the fall.

MILWAUKEE GIVES MEDALS TO STUDENTS IN SCHOOLS

By C. O. SKINROOD

MILWAUKEE, June 27.—Herman F. Smith, supervisor of music in the public school system of Milwaukee, announces that nine special gold medals have been awarded one in each of the nine high schools, for musical excellence, as provided by a resolution of the Civic Music Association of Milwaukee, of which Liborius Semmann is president.

The Civic Music Association was eager to set up music as an important subject of study in the high schools, and devised the plan of accomplishing this by giving a medal in each high school, each season, to the student who had done the most notable work in music during the four years' course of study. It was further provided that this medal should always be given to a senior just before graduation, as a reward for the most outstanding work

in music; but it was not specified in just what musical line the medal should be bestowed.

Widely Awarded

The awards went to those who played in orchestras, to soloists, to those who proved fine accompanists for glee clubs. All around activity and excellence in music were considered. Hereafter, these medals will be awarded each year as a continual incentive for music students to work and achieve the highest standards. In some cases two or three students in each school were worthy of the medal, and only the closest of markings were sufficient to discriminate between them.

The Civic Music Association of Milwaukee believes the plan so good that it is recommended to high schools throughout the United States as an incentive to serious musical work.

The winners in the awards just made are as follows: Bay View, Herman Koss; Boys' Technical, Walter Stewart; Girls' Technical and Trade School, Dorothy Behling; Lincoln, Wolfgang Edelmann; North Division, Leo Pevsner; Riverside, Richard Koebner; South Division, F. Winston Luck; Washington, George Zwalina; West Division, Ruth Chudnow.

International Ensemble

One of the most enjoyable and elaborate events of the season was the international song ensemble held by Katherine Clarke and her artist students in the Wisconsin Conservatory of Music. Germany was represented by some delightful folk songs, given in German, with appropriate costumes and scenery, by Hildegard Runge, and Lawrence Waite, duet singers. Adele Boehm had the Indian section of the program, using songs by Amy Woodforde-Finden. Representing Poland was Helen Grzeszkiewicz, who sang numbers from Halka and other Polish operas in the Polish tongue. Jeanette Markle represented America with songs from Indian lore by Cadman and Lieurance. Elizabeth Stern contributed some especially appropriate Chinese numbers arranged by Bainbridge Crist. Hildegard Runge gave some dashing songs to illustrate the spirit of Spain. Ethel Stephenson drew on Dvorak's numbers to portray the songs of Hungary.

Florentine Heimlich sang appropriate songs in French by Jacques-Dalcroze, Fourdrain, Béranger and Lemaire. Lawrence Waite gave Barthelmy and Buzzi-Peccia songs in Italian. Mrs. W. G. Hyde sang some lovely Old English songs. The choice for Scotland consisted of two songs arranged by Deems Taylor, Rantin' Robin, and Whistle My Lad, both highly characteristic numbers for women's quartet and attractively sung by Misses Runge, Markle, Stephenson and Boehm.

INSULL GIVES AID TO NEGRO SINGER

Chicago, June 27.—Financed by Samuel Insull and other patrons of music, Roberta Dodd Crawford, Chicago Negress with a remarkable voice, is crossing the Atlantic to complete her musical education. Accompanying Mrs. Crawford are Herman Devries, music critic of the Chicago American, who "discovered" her, and Mrs. Devries.

Mrs. Crawford, whose husband won distinction for bravery during the war, drew the attention of Mr. Insull at a recital in Kimball Hall on May 17. Local critics hailed her as one of the most promising voices of the year.



IFOR THOMAS, WELSH TENOR

NEW YORK RECEPTION GIVEN WELSH TENOR

Ifor Thomas, Welsh tenor, who recently signed a contract with the Wolfsohn Musical Bureau for a term of years, was given a reception at the Park Central Hotel, New York, June 21. Although Mr. Thomas has been in this country for six months, this occasion marked his formal introduction to New York musical circles.

Mr. Thomas' first teacher was his mother, who was a retired singer of considerable repute. Later he studied with Professor Lyon, and subsequently won an open scholarship at the Royal Conservatory of London. Next he became a pupil of Jean de Reszké, and later went to Milan, where Dihn Gilly taught him.

In an open audition Mr. Thomas was given a contract as leading tenor with the Monte Carlo Opera Company for the season in 1926, being the only Briton in the cast. The following season he was heard in the three opera houses in Paris. He was the first singer to make radio experiments in London, where he has been heard in recital at the Royal Albert Hall. He has also sung throughout England, and has even appeared in the Round House, Dublin, which is considered an unusual honor.

As a tribute to the art of his countrymen, Mr. Thomas received the title of Ifor O Fon, conferred at the National Welsh Music Festival by the Arch Druid of Wales last August. He cancelled a contract with the Paris Opéra Comique to come to this country.

WOMEN'S CLUB APPEARS

Baltimore Concert Shows
Excellent Work

BALTIMORE, June 27.—A concert given June 6 by the Baltimore and Ohio Women's Music Club under Virginia Blackhead's direction, showed that concentrated work had been done during the three years of the society's existence. A noticeable increase in power and tone-quality was seen in the progression of the program.

The list was pleasingly varied with numbers appealing in their stateliness, simple charm, sentimentality, and humor. Among the best were In The Country, a Belgian folksong; Shepherd, Mine Own, an eighteenth-century French melody; The Loyal Lover, a Devonshire air; The Two Clocks, by James H. Rogers; and the captivating Grizzly Grumpy Granny, a street song from Liège. The double octet singing the Spring Chorus from Saint-Saëns' Samson and Delilah and Wells' A Little Rock, gained almost as much applause as did the chorus when it sang two Negro spirituals, numbers in which the finest effects of the evening were attained.

Excellent solos by Maud Albert, contralto, and Alma Metcalf, violinist, were accompanied by Agnes Zimmisch.

F. C. B.

Jacques GERSHKOVITCH

Excerpts from the New York Press:

GERSHKOVITCH WINS OVATION AT DEBUT

Tumultuous Recall for Russian Conductor



"... A crowded and cordial house listened to the symphony. It applauded Moussorgsky's 'Night on the Bald Mountain,' Glazunov's 'Stenka Razin' and an unfamiliar ballet fragment, 'The Soul of a Harp,' by Avshalomoff. The new leader, who studied under Rimsky-Korsakoff, Glazunov and Tsherepne, and coached abroad in conducting with Nikisch, showed himself no poseur, but a musician intent on a true reading of the score before him."—The Times.

"... Mr. Gershkovitch effected his debut last night with results that were flattering indeed, judging by the torrid behavior of the audience at the finish of each number."—The World.

"... Mr. Gershkovitch is an energetic, earnest conductor who knows what he wants from his men and apparently gets it. His reading of the symphony had spirit, color and dramatic significance. The tempos and emphases were frequently a departure from conventional readings but were none the less interesting and effective because of that. The musicians showed an instant and eager response to the conductor's directing, and gave, as a result, a brilliant and scholarly performance of the program."—New York American.

"... Mr. Gershkovitch conducted with vigor, with evident competence and ability to transmit his wishes to the orchestra in conservative readings."—The New York Herald-Tribune.

"... The concert began with Tchaikowsky's 'Fourth Symphony.' With ideas on tempo quite different from the ideas of other conductors who have given this work during the orchestral season that really ended three weeks ago, Mr. Gershkovitch did make the music vital. At first some of the eighty-five players from the Philharmonic Orchestra which composed the orchestra for this occasion, played indifferently, but the conductor's vigor soon engaged their attention and they worked hard and well."—The Evening Post.

"... Nearly everybody had been engaged as guest conductor this year, and I suppose it was a mistake or an oversight which left Jacques Gershkovitch out of it. It was a Russian's selection, this program, and an artist's. It showed taste and it showed spirit. It was daring, too, for Mr. Gershkovitch to add the organ solo to a debut of himself. But it exhibited the qualities I note first in him: sincerity, honesty, musicianship and courage."—The Morning Telegraph.

"... Mr. Gershkovitch modeled its fevered and hypnotic phrases with considerable success. The latest of band masters to be sent us by Russia, he may justly claim the attention of the public. We found his tempi throughout the symphony uncommonly agreeable and the moods of the music discovered in him an able interpreter. It was an interesting concert, introducing to a New York audience a conductor of pronounced talent."—The Brooklyn Daily Eagle.

ALL INQUIRIES AND COMMUNICATIONS TO

RECITAL MANAGEMENT ARTHUR JUDSON

113 West 57th Street

Steinway Hall

New York City

EFREM ZIMBALIST; ART COLLECTOR

By QUAINANCE

Efrem Zimbalist has decided ideas on traveling, and why not? He has returned to New York from a world tour which occupied him for thirteen months; he was on shipboard almost half of this time, and has come to the conclusion that from habit, if from no other cause, he is a good sailor.

"New places and strange sights are fascinating to me," he confided in an interview accorded a representative of *MUSICAL AMERICA*. "However, there was little novelty in this tour, for although I journeyed 55,000 miles, there was only one country I had not visited previously. That was India. My stay there stands out in my mind as one of the most interesting experiences of the entire tour. It was a marvelous thing to play for native audiences, as much of the attendance was composed of the Parsees, who are an extremely cultured people. They all speak English, and indeed, send their children to English schools."

All Like the Same Music

In discussing his programs, selected for audiences of all races and tastes, Mr. Zimbalist ventured the opinion that music lovers all over the world enjoy the same music.

"One can play all music in any place," he said. "Those who love music and come to concerts, know enough about it to understand it all, whether they are English, Hindu, Javanese or Japanese."

"In addition to India, I enjoyed my sojourns in Japan, Java and Australia the most keenly," he continued. "I traveled almost entirely by train, con-

trary to the usual conceptions of tourists bouncing on the backs of elephants or camels. Only one unusual method of locomotion did I employ, and that was the sedan chair in Java."

The Sultan's Gift

Mr. Zimbalist is the proud possessor of a beautifully and intricately carved teak box of large proportions, presented to him by a Sultan of Java. Within its lid, on which the design of a peacock is delicately tooled, is a book, handsomely bound, and containing pictures of famous dancers of the island.

The sight of the book recalled something to Mr. Zimbalist. He looked up in excitement.

"Would you like to see my books?" he asked. "They are my weakness: rare editions; and I collected quite a few on this trip. You see, I am really a poor tourist, for the moment I arrive in a place and establish myself at a hotel, I rush to the nearest bookshop. From then on, it is just one bookshop after another, punctuated by concerts, which I must give."

Piled on the library table were precious spoils—books of all kinds and vintages. Most of them Mr. Zimbalist gathered in small shops in Australia, though a few came from India. Among the latter were numerous paper-covered volumes, Kipling in the India edition, which was the first, Mr. Zimbalist explained. They were dated in the middle of the nineteenth century.

"See—this is my pride and joy!" Mr. Zimbalist exclaimed, holding up an old paper-covered novel of Sir Walter Scott, dated immediately after the au-

thor's first publications in England, but "postmarked" America.

"A pirated edition," said its owner gleefully. "I obtained it for a shilling in an Australian shop, whose owner, being a colonist, could not understand my desire for such a thing, and was a bit scornful of editions pirated from England. Here is my other chief treasure" and he displayed *Alice in Wonderland*, a replica of the original manuscript, with drawings by the author. There were also some serials, in paper backs, by Charles Dickens.

Rarities which Mr. Zimbalist acquired in previous sorties include a French Bible in ten volumes, profusely illustrated in black and white and exquisite as to binding and type. There are also early editions of Oscar Wilde, Rousseau and many, many others.

"I am a collector of another type of art," said Mr. Zimbalist, indicating a table on which reposed twenty or thirty fine examples of old Chinese snuff bottles, delicate little vials, made of semi-precious stone, porcelain, jade, amethyst, cameo, glass, Pekin glass, ivory.

Other delights were there to see: carved ivory plaques, a Russian tapestry depicting the Archangel Michael and the dragon, and, of course, Mr. Zimbalist's peerless collection of violins;



© Mishkin

EFREM ZIMBALIST

but from this personally conducted tour, the guide and his guest returned to the subject of the larger tour.

"One thing I cannot understand," remarked Mr. Zimbalist in parting, "is the American who must rush away from his country to Europe without first seeing the beauties on this continent. I believe the Taj Mahal is the most perfect and the loveliest thing I have ever seen, but I should hate to be an American and not want to see the Grand Canyon of the Arizona!"

CHICAGO MUSICAL COLLEGE
LISTS SUMMER CONCERTS

CHICAGO, June 20.—Summer students of the Chicago Musical College, as well as the public, will have opportunity to hear many concerts by teachers and students of the 1928 summer master school. All recitals will be held in the Central Theatre of the Chicago Musical College building.

The list is as follows: June 28, annual commencement exercises and concert, in the Auditorium Theatre; June 23, 8:15 p.m., three-act play, *It Pays to Advertise*, directed by Walton Pyre; June 24, 3:30 p.m., concert by successful contestants for the scholarships offered in the summer master school; June 26, lecture-recital by Percy Grainger; June 28, 4 p.m., two-piano recital by Edward Collins and Moissaye Boguslawski; June 29, 8:15 p.m., four-act comedy, *A Single Man*, directed by Walton Pyre; June 30, 11 a.m., concert by artist students; July 3, 4:30 p.m., organ recital by Charles Demorest in St. Paul's Episcopal Church; July 5, 4 p.m., piano recital by Edward Collins; July 6, 8:15 p.m., three-act comedy, *The Brat*, under the direction of Walton Pyre; July 7, 11 a.m., concert by artist students; July 10, 4 p.m., violin, 'cello and piano recital by Leon Same-tini, Alfred Wallenstein and Richard Hageman; July 12, 4 p.m., piano recital by Moissaye Boguslawski; July 14, 11 a.m., recital by artist students; July 17, 4 p.m., violin recital by Joseph Knijzer; July 19, 4 p.m., recital by Leon Same-tini, Alfred Wallenstein and Richard Hageman; July 21, concert by the Chicago Musical College Symphony Orchestra, Percy Grainger, conducting; July 24, 4 p.m., violin recital by Marion Nugent, July 26, voice and piano recital by Arch Bailey and Troy Sanders; July 27, four one-act plays, directed by Walton Pyre; July 28, 11 a.m., concert by artist students.

GIRVIN BOOKS SOPKIN

Violinist Will Teach at
Institute in Chicago

CHICAGO, June 20.—The Girvin Institute of Music and Allied Arts, Inc., announces the engagement for its teaching staff of Stefan Sopkin, violinist. Mr. Sopkin's affiliation with the school will commence with the fall term, beginning in September.

Mr. Sopkin has appeared as soloist with the Chicago Symphony Orchestra, the New York Symphony, the Cincinnati Symphony and the People's Symphony of Boston. For a season he toured as joint recitalist with Feodor Chaliapin. He has also introduced important works by modern composers at several New York recitals.

Although Mr. Sopkin is likewise well known on the European concert stage, he is an American by birth. His early training was received in Chicago under Adolph Weidig. Later, in both America and Europe, he studied with Eugen Ysaye, Carl Flesch and Leopold Auer. He has also benefited through the interest and instruction of Albert Spalding.

He has had successful teaching experience, his most recent engagement being a season at the Ithaca Conservatory of Music. The Girvin Institute has an exclusive teaching contract with Mr. Sopkin. In addition to his teaching, he will be heard as usual in a number of concert engagements next season.

RECRUIT PARK BAND

WATERLOO, IOWA, June 23.—Twenty-five musicians will be recruited from east and west high schools to form a band to give weekly concerts in parks and playgrounds through the vacation season. This band will be directed by G. T. Bennett, under the auspices of business men and the Waterloo Playground Commission. B. C.

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EDWIN HUGHES, PIANIST AND TEACHER, ON A RECENT VISIT TO WASHINGTON. HE IS PREPARING NEW BACH EDITIONS TO BE PUBLISHED SHORTLY

ANN ARBOR EVENTS Programs Given and Officers Elected

ANN ARBOR, MICH., June 25.—Palmer Christian, University organist and head of the organ department of the University School of Music, gave a program of request numbers from the music dramas of Richard Wagner on the new Friezo Memorial organ in Hill Auditorium on May 27. The program consisted of excerpts from Lohengrin, Die Walküre, Parsifal, Die Meistersinger, Tristan and Isolde. Mr. Christian was also heard in recital on June 6.

A graduation recital was given by Beth Hamilton, violinist, and William Dorr Legg, pianist, on May 31 in the School of Music Auditorium.

At the annual meeting of the Alumni Association of the University School of Music, held at the Michigan Union Club House, May 19, the following officers were elected: Mrs. Paul R. Kempf (Edith Staebler, '12, piano), president; Otto J. Stahl, '10, first vice-president; Mrs. Robert B. Howell (Marcia Clark, '02, voice), second vice-president; Lucile Graham, '27, piano, treasurer; Donna Esselstyn ('24, piano), corresponding secretary; Mrs. E. B. Hosom (Jessie Dicken-Reed, '05, voice), recording secretary; Edith Bryl Koon ('07, piano), editor; Mrs. E. S. Sherrill (Minnie Davis, '04, piano), chairman scholarship fund; Mrs. Lee O. Case (Ava Comin, '19, piano), chairman nominating committee; Mrs. Walter F. Hunt (Stella Taft, '08, voice), member of board; Mrs. Thomas A. Lowry (Flora Westerman, '12, voice), member of board; Mrs. Nathan A. Konold (Ada Grace Johnson, '09, voice), member of board.

On this occasion, in addition to transacting general business of the Alumni Association, in which contributions to the Elsa Gardner Stanley scholarship fund were stressed, the thirteenth annual news bulletin published by the Alumni Association was distributed.

ARTIST SKETCHES MENTH

David Oliver Shoemaker, a grandson of David Oliver Brown, philanthropist of Pittsburg, has completed a crayon sketch of Herma Menth, Viennese pianist, which will soon be exhibited in the window of the Hardman, Peck Piano Company in New York.

VICTOR RECORDS
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Rosa Ponselle

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Texans Arrange Bayreuth Casts Open Air Opera Are Announced

San Antonio Club to Back Performance

SAN ANTONIO, TEX., June 27.—Meeting in the St. Anthony Hotel on June 11, the San Antonio Musical Club completed plans for the establishment of an amphitheatre in Lone Star Garden, Brackenridge Park, with three performances of civic opera under the direction of David Griffin. The first of these will be The Pirates of Penzance, scheduled for the evening of June 28. Otto Zoeller will lead the orchestra, which is to be recruited from the senior schools.

Speakers at the meeting were Mrs. Lewis Krams Beck, life-president of the San Antonio Musical Club and originator of the civic opera movement; Nat. M. Washer, toastmaster; Mayor C. M. Chambers, who pledged the support of the city administration; Gutzon Borglum, sculptor; W. M. McIntosh, general manager of the San Antonio Light; Sidney Kring, offering Chamber of Commerce endorsement; Mrs. Colberta Millett, of Paris, France, and Texas; Mrs. Nat Washer, Mrs. Henry A. Hirschberg. Endorsement was read from W. G. Higgins, president of the San Antonio Grand Opera Association. Janice Brown, soprano, sang, accompanied by Sylvia Ostrow.

A contribution of \$500 was received from Mrs. R. M. McFarlin.

Club Stages Opera

The Italian Musical Club, recently organized by Patsy Viola, sponsored a highly creditable performance of Cavalleria Rusticana, June 12, in the Municipal Auditorium. Jean Sarli conducted. The principals, the orchestra of forty-five and the large chorus were recruited entirely from among resident musicians. Florence Baldit, as Santuzza, showed exceptional talent. Charles Stone, of the American Opera Company, scored a triumph as Turiddu. Warren Hull, as Alfio; Mme. de Pajares, the Lucia, and Gisela Bauer Sutter, cast as Lola, revealed much promise.

Preceding this opera, David Griffin conducted scenes from Il Trovatore with the following singers: Virginia de Rivera as Leonora; Viora Frye, Azucena; Charles Stone, Manrico; Frederico Capizza, Conte di Luna. The quartet from Rigoletto was sung by Verna Yturri, Gisela Bauer Sutter, Fred Lengsdorf and Frederico Capizza.

Gives Piano Recital

Viola Cole-Audet, pianist of the Chicago Musical College, who is conducting a summer class at Our Lady of the Lake College, gave a recital June 10 in the College auditorium. Her readings of works by MacDowell, Scriabin, Fauré, Liszt, and Schumann were masterly. Indian numbers by Otterstrom and original compositions were likewise accorded fine treatments.

GENEVIEVE M. TUCKER.

WINNIPEG BOOKINGS

WINNIPEG, June 20.—Fred M. Gee announces the following artists for the Celebrity Concert Series, 1928-29: Reinald Werrearth; baritone; Carmela Ponselle, mezzo-soprano; the Kedroff Quartet; Sophie Braslau, contralto; Rudolph Ganz, pianist; Efrim Zimbalist, violinist, and Tito Schipa, tenor.

Tristan to Open and Close Festival

The fifty-second annual Bayreuth festival will feature three Ring cycles, in addition to five performances each of Parsifal, and Tristan und Isolde. The Bühnenfestspiele will open with Tristan on Thursday, July 19, and close with the same opera on Saturday, Aug. 18. Dr. Karl Muck, Franz von Hoesslin, Karl Elmendorff and Siegfried Wagner are slated as conductors. Prof. Karl Kittel is in charge of the musical preparation, Prof. Hugo Rüdel, leader of the Berlin Staatsoper and Domchor, is rehearsing the chorus, the Rheinmaidens, Walküren and Flower maidens. Siegfried Wagner is the chief regisseur, Luise Reuss-Belce, of Berlin, the dramatic assistant, and Friedrich Kranich, of Hanover, the technical director.

The Casts

The principals and parts they have been assigned are: Rheingold: Wotan, Friedrich Schorr and Josef Correck; Donner, Lois Böck; Froh, Joachim Sattler; Loge, Fritz Wolff; Alberich, Eduard Habich; Mime, Walter Elschner; Fasolt, Carl Braun; Fafner, Walter Eckard; Fricka, Maria Ranzow; Freia, Hilde Sinnek; Erda, Eva Liebenberg; Woglinde, Käte Heidersbach; Wellgunde, Minny Ruske-Leopold; Flosshilde, Charlotte Müller.

Die Walküre: Siegmund, Paul Wiedemann; Hunding, Carl Braun; Wotan, Friedrich Schorr and Josef Correck; Sieglinde, Henny Trundt; Brünnhilde, Nanny Larsén-Todsen; Fricka, Maria Ranzow; Walküren; Käte Heidersbach, Henriette Gottlieb, Erna Graff, Sigrid Lithens, Minny Ruske-Leopold, Aenne Maucher, Maria Peschken and Charlotte Müller.

Siegfried: Siegfried, Lauritz Melchior; Mime, Walter Elschner; the Wanderer, Frederick Schorr and Josef Correck; Alberich, Eduard Habich; Fafner, Walter Eckard; Erda, Eva Liebenberg; Brünnhilde, Nanny Larsén-Todsen; Voice of the Forest Bird, Käte Heidersbach.

Götterdämmerung: Siegfried, Lauritz Melchior; Gunther, Rudolf Bockelmann and Josef Correck; Hagen, Carl Braun; Alberich, Eduard Habich; Brünnhilde, Nanny Larsén-Todsen; Guttrune, Hilde Sinnek; Waltraute, Maria Ranzow; First Norn, Eva Liebenberg; Second Norn, Aenne Maucher; Third Norn, Henriette Gottlieb; the Rhine maidens, Käte Heidersbach, Minny Ruske-Leopold and Charlotte Müller.

Parsifal: Parsifal, Gotthelf Pistor and Fritz Wolff; Kundry, Frida Leiter; Gurnemanz, Ivar Andersen and Ludwig Hofmann; Amfortas, Theodor Scheidl; Klingsor, Lois Odo Böck; Titurel, Hermann Horner; and Minny Ruske-Leopold, Aenne Maucher, Wal-



WESTON GALES, COACH AT THE FESTIVAL THEATRE IN BAYREUTH

ter Eschner, Hans Beer, Joachim Sattler, Walter Eckard, Käte Heidersbach, Anny Helm, Erna Graff, Hilde Sinnek and Charlotte Müller complete the cast.

Tristan und Isolde: Tristan, Gunnar Graahud; Isolde, Emmy Krüger; King Mark, Ivar Andersen and Ludwig Hofmann; Kurwenal, Rudolf Bockelmann; Brangäne, Anny Helm; Melot, Joachim Sattler; and Hans Beer and Gustav Rodin.

AMERICAN ENGAGED AS BAYREUTH REPETITEUR

Weston Gales has been engaged as répétiteur at the Festival Theatre in Bayreuth this summer. Mr. Gales, formerly conductor of the Hamburg Philharmonic, organizer of the Detroit Symphony, conductor at the Staatstheater of Innsbruck, Austria, and of the Wagnerian Opera Company, and associate conductor of the late New York State Symphony, is the only American ever to have the honor of officiating in that capacity. Among the notables who have served in this position are Richard Strauss, Felix Weingartner, Max von Schillings and Siegfried Wagner. Mr. Gales has been in Europe for the last few years, and is in Munich at present. He studied piano under Samuel S. Stanford, theory with Horatio Parker and organ playing under Glaston Dethier, Clarkes-Marie Widor and Louis Vierne. He is a graduate of Yale University.

YOUNG COMPOSER SCORES

One of the features of the concert given at Carnegie Hall recently under the auspices of the New York Music Week Association was an original composition by Valentine Righthand, who is soon to graduate from the teacher's course at the Institute of Musical Art. This composition is for the clarinet and piano and was highly praised by Dean Hutcheson of the Juilliard School, who was present.

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TWO CALIFORNIA CITIES PREPARE OPERA SEASONS

SAN FRANCISCO, June 20.—Plans for the sixth annual opera season are well under way, according to an announcement made by the San Francisco Opera Association. The arrival of Armando Agnini will be a signal for the production ball to start rolling. Incidentally, Mr. Agnini's opinion will be accepted as decisive in regard to the housing question—which continues to be a matter for consideration until such time as the city gets the War Memorial Opera House underway. It is probable this season's opera will be held in the newly renovated Dreamland Auditorium, which has most of the advantages and few of the disadvantages encountered in the Civic Auditorium.

Singers and Repertoire

Among the leading singers booked are Maria Jeritza, Elizabeth Rethberg and Elda Vettori, sopranos; Marion Telva, mezzo; Edward Johnson, Armand Tokatyan, and Angelo Bada, tenors; Lawrence Tibbett, Louis D'Angelo, Giuseppe Danise, Millo Picco, Ezio Pinza, and Pompilio Malatesta, baritones and basses.

For conductors, Gaetano Merola, director general, has selected as his associates Pietro Cimini of Los Angeles, and Wilfred Pelletier of the Metropolitan. Assistant conductors are to be Antonio Dell'Orefice and Giacomo Spadoni.

Operas scheduled are Tosca, Fedora, Turandot, La Cena della Beffe, L'Amore dei Tre Re, Carmen, Madama Butterfly, Aida, Andrea Chenier, Cavalleria Rusticana and Pagliacci.

Sonnambula Is Sung

In the meantime we have been shown what an all-San Francisco cast can do under capable direction. The Pacific Coast Opera Company, over which Arturo Casiglia presides, gave a highly commendable performance of Bellini's La Sonnambula. Ione Pastori-Rix headed the cast and sang beautifully as Amina. Good support was given her by Claire Upshur, Nona Campbell, Attilio Vannucci, Jose Coral (who scored a triumph as Rudolfo), Evaristo Alibertini, and Rodolfo Caffaro. A well drilled chorus and an orchestra composed of symphony men helped to make the ensemble effective.

MARJORY M. FISHER.

LEE SHUBERT BUILDING BARRYMORE THEATRE

Lee Shubert announces that his newest playhouse, now under construction in New York, will be called the Ethel Barrymore Theatre, and will be ready for occupancy in October. Miss Barrymore, by arrangement with Gilbert Miller, comes under Mr. Shubert's management in September, and it is Mr. Shubert's plan to hold a Barrymore season in New York. The Kingdom of God, by J. Martinez Sierra, and Lili Hatvini's The Love Duel are plays chosen.

The new Barrymore Theatre is located on the north side of Forty-seventh Street between Broadway and Eighth Avenue. It will have a seating capacity of approximately 1500. A feature of the backstage arrangement is to be a private suite for Miss Barrymore's use.

LOS ANGELES, June 27.—Los Angeles' fifth opera season will open Oct. 1, with Elisabeth Rethberg appearing in the title role of Madama Butterfly. The series is to continue with the following schedule: Oct. 3, Tosca; Oct. 5, L'Amore dei Tre Re; Oct. 6, Turandot; Oct. 8, Carmen; Oct. 9, La Cena della Beffe; Oct. 11, Faust; Oct. 13, Cavalleria, Rusticana and Pagliacci; Oct. 15, Andrea Chenier.

Gurney E. Newlin is president of the Los Angeles Grand Opera Association, and Merle Armitage the manager. In addition to the two permanent directors, Gaetano Merola and Pietro Cimini, three guest conductors will appear. Wilfred Pelletier of the Metropolitan, Giacomo Spadoni of the Chicago Civic Opera Company, and Antonio dell'Orefice. Ballets will be staged by Pavley-Oukrainsky. Armando Agnini, stage manager of the Metropolitan, will act in the same capacity here.

Important Debuts

Four singers, Maria Jeritza, Elisabeth Rethberg, Elda Vettori and Marion Telva, will make their operatic debuts in this city with the company.

Also announced as visiting stars are Edward Johnson, Gennaro Barra, Riccardo Martin, Armand Tokatyan, Lodovico Oliviero and Angela Bada, tenors; Lawrence Tibbett, Giuseppe Danise, Louis D'Angelo, Millo Picco, and Ezio Pinza, baritone and basses.

One hundred young people are enrolled in the chorus school, rehearsing under the direction of Mr. Cimini. Of this number eighty will be selected to take part in the productions. Rehearsals continue six evenings a week during the summer, which began on April 16, when the choristers were chosen from among more than 500 applicants.

LOUIS BOURLIER IN RECITAL

Louis Rigo Bourlier, a baritone of considerable talent, possessing the all too rare virtues of restraint and intelligent artistic interpretation, gave his initial recital in this country in Steinway Hall, New York, on Thursday, June 14. Mr. Bourlier is court singer to the Queen of Holland and a former member of the Royal French Opera of The Hague, Holland. His debut program featured an old Italian group, including Care mio Ben, three Bossi songs, "in memory of my friend," an English and a French group. Erich Ochs, cello and tenor soloist and associate conductor of the Berlin Philharmonic, presented a Locatelli adagio, a Godard berceuse, and a van Goens scherzo for his instruments, and assisted Mr. Bourlier in a German group. Theophil Wendt, professor at the Royal Academy of Music, in London, provided excellent accompaniments.

ST. LOUIS GUILD MEETS

St. Louis, June 20.—Holding its last meeting of the season, the Musicians' Guild elected the following officers: Ernest C. Krohn, president; Ethel Cook, vice-president; Lucille Cook Gewinner, corresponding secretary, and George Enzinger, treasurer. The Guild will resume its meetings in October.

S. L. C.



Courtesy of the Metropolitan Museum of Art
THE 1796 PIANO, ONCE OWNED BY THE QUEEN OF SPAIN, WHICH IS NOW A LOAN EXHIBIT AT THE METROPOLITAN MUSEUM OF ART.

FAMOUS OLD PIANO ON EXHIBIT IN NEW YORK

A beautiful piano manufactured in 1796 for Don Manuel de Godoy, Prince of the Peace, and presented by him to the Queen of Spain, is now to be seen in the Metropolitan Museum of Art, New York. This rare objet d'art, made by the London firm of John Broadwood and Son more than 130 years ago, was purchased from the collection of the late Viscount Leverhulme by Mr. and Mrs. George A. Courtts, who offered it to the Museum as a loan exhibit.

Conceived by Thomas Sheraton, one of the greatest designers of a century famous for beautiful furniture, the piano case is of satinwood banded with mahogany. Ninety-nine blue and white Wedgwood cameos and medallions, arranged on the two sides and in the front are a remarkable feature of the case. On the front board are twelve white Wedgwood cameos and a blue and gold medallion. On one side of the piano is a large ormolu panel with the Royal Arms of Spain. Most of the Wedgwood cameos, designed by the artist

Flaxman, are of classical figures and scenes.



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Bb Minor

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How Matthay Teaches

(Continued from page 7)

steps in the direction of arriving at those beautiful sounds.

"I never teach by encouraging the pupil to go through certain motions, which may or may not be necessary. But I do show him—exactly as one might demonstrate in a physics laboratory—the actions without which good playing cannot exist, and never did exist. The method of 'watch-what-I-do-and-imitate-me' is faulty. You cannot watch what muscular actions go on inside another person's arms. But you can learn them."

"Black Magic" Technic

I asked Mr. Matthay about the "black magic" of his scale-less, exercise-less technic.

"That is not altogether accurate," he explained. "We do practice scales—lots of them, and exercises too. But not—never—as a technical auxiliary drill apart from music as such. Scales we use chiefly as a means of learning tonalities, for the science of music is always taught directly in living relation to the living music itself. And exercises are used, when necessary, to give repetitive practice to an already-acquired knowledge of the right way of producing tone or finger agility. I must emphasize my disapproval of the method of playing hours and hours of exercises for their own sake—and often blindly enough—in order to 'strengthen the fingers.' Fingers aren't weak! When properly managed, a fourth and a fifth finger is quite as strong as a thumb—and naturally so, without outside aid!"

Tobias Matthay's envisagement of music-teaching is the simultaneous development of the physical, the physiological, and the psychological elements that make for excellent playing.

"Harmony between these elements is really the only means of playing at all," he told me. The pupil must be always aware, always sensitively conscious of his own 'instruments,' of the nature of the instrument he is playing on, of the build and being of the music he plays, and of its interpretive value.

"He can acquire that awareness by making always the proper associations—between muscles and tones; between feelings in his arm, and sounds in his ear; between musical sound and musical thought. The harm is done by ever trying to disassociate these elements into 'music,' 'technic,' and 'theory.' It isn't music until you have the thoughtful and harmonious association of all three!"

The Matthay method, based on the soundest Rousseau-eau doctrines of presenting the pupil with a complete, unified goal, resolves itself into this: teaching the pupil, who comes seeking music, to make—music.

COMMUNITY CONCERT PLAN REPORTS ACTIVE PROGRESS

The long silence regarding the development of the Community Concert Plan has at last been broken by Dr. Sigmund Spaeth, managing director of the new organization of nine of the leading managerial bureaus. In his first official report to the public since opening his offices in Steinway Hall, New York, Dr. Spaeth indicates a definite progress and an already established success for the co-operative plan.

Twelve campaigns have actually been held to date, with enough scheduled for the early fall to bring the total close to thirty. Judging by the general response, there are fairly certain to be over forty and possibly as many as fifty communities organized in eastern territory by the time the season of 1928-9 is well under way.

The process has now become quite simple, after various difficulties and problems had been resolved. Dr. Spaeth carried on the work single-handed until the experimental stage was passed. His first assistant was Dana S. Merriam, formerly musical director of station WTIC at Hartford, whose work is today concentrated chiefly in New England. Three other field workers have been added to the staff: Mrs. Louise Horton, well known for her activities as a director of the New York State Federation of Music Clubs; Mrs. E. P. Richardson, a specialist in broadcasting and journalism, and Miss Fay Hancock, whose experience has been chiefly in the fields of booking and organization.

Preliminary Surveys

Whenever an invitation to visit a community is received, Dr. Spaeth himself or one of his assistants makes a preliminary survey, and if a sufficient number of prominent citizens become actively interested, a date is set for a membership campaign, lasting usually one week only. If this campaign produces a minimum of 500 members, with dues of five dollars each, the local community concert association becomes a reality, and the rest is automatic. For even this minimum membership, at least three concerts by artists of the highest type can be guaranteed. The bigger the membership, the more significant, naturally, will be the resulting course. All underwriting, all local guarantees and all deficits have been completely eliminated.

If the minimum membership is not attained, the whole matter can be dropped, with Dr. Spaeth's organization carrying all expenses, so that the com-

munity itself cannot possibly be the loser. After the association has been formed, the artists for the course are selected by the local committee, with the help of an advisory council.

The great strength of the new organization lies in the practically unlimited supply of outstanding artists, whose performances can be made available with absolute assurance in any community, no matter how small or remote. In every case thus far, surprise has been expressed at the remarkable quality of the concerts that could be offered even with limited funds, derived entirely from membership dues. This is because the middleman's profit is eliminated, as well as all financial waste, while the co-operation of so many powerful managements makes possible a grouping and a routing of artists on an economic basis never before achieved.

Concrete Examples

Watertown, N. Y., with a population of only 32,000, recently selected its community course of five concerts, starting with Lawrence Tibbett, the popular baritone of the Metropolitan Opera, and closing with the English Singers, including also the London String Quartet, a joint program by Dr. Spaeth and Sylvia Lent, violinist, and a combination of piano and organ music by Mischa Levitski and Charles Courboin.

In Scranton, Pa., a splendid series of four community concerts has been announced, consisting of the English Singers, Edwin and Jewel Bethany Hughes, in a two-piano recital, Hans Kindler, 'cellist, and Mary Lewis, soprano of the Metropolitan Opera.

Chester, Pa., will hear Richard Crooks, the Flonzaley Quartet, Yolanda Méro, pianist, and Hans Kindler, 'cellist, along with other attractions. Bristol, Conn., has selected Tibbett, Kindler and the English Singers, while in New Britain the artists include Rudolph Ganz, Max Rosen, Carmela Ponselle and Nannette Guilford. In Bridgeport they are announcing Guy Maier and Lee Pattison, Lucrezia Bori, Kindler, Thelma Given, Marion Telva and the Sinfonietta of the Philadelphia Orchestra. Auburn, N. Y., is considering Rosa Ponselle, Sophie Braslau, Tibbett, Albert Spalding, Josef Lhevinne and others, while such small communities as Potsdam and Canton, N. Y., and Webster, Mass., will secure similar attractions for the coming season.

Autumn Campaigns

Among the communities scheduling fall campaigns are Binghamton, Salamanca and Hornell, N. Y.; Easton and Sharon, Pa., and Wilmington and Durham, N. C. With an increased number of field workers, the Community Concerts organization expects to be able to handle all the applications that are coming in, with the personal services of Dr. Spaeth contributed without cost for at least a part of every campaign.

It is significant that not a single campaign thus far has failed to reach the minimum membership, and the average number enrolled has been higher than even the optimists had thought possible.

In Italian Centers

(Continued from page 7)

Madama Butterfly was given May 12, Gabriele Santini conducting. The performance was enthusiastically received, the orchestra being warmly commended for its part in the performance. The staging of the work was also applauded. The prima donna, Pampanini, was especially admired, as always, for the intelligence of her interpretation and for her fresh and lovely voice, astonishing in its range. Melandri sang Pinkerton with authority and tonal beauty. Victor Damiani as Sharpless, left nothing to be desired either in his singing or in his acting.

150th Anniversary

On Aug. 3 next, La Scala will celebrate the one hundred and fiftieth anniversary of its glorious existence. Its splendid history will be honored by some important artistic event. But none of the details have been decided upon as yet.

Rumor has it that there is a little friction between La Scala and the Royal Opera House in Rome. This tension is attributed to the exchange of artists, about which they cannot agree. The question, in the present dearth of voices, is an acute one for both organizations.

At the final performance of the season, subscribers to the Royal Opera House in Rome presented to Ottavio Scotto a silver wolf copied from the original in the Capitoline Museum. The Governor of Rome, before he left for New York, presented the maestro Gino Marinuzzi with a gold medal bearing the following inscription: "To the Maestro Gino Marinuzzi, incomparable creator of the lyric season at the Royal Opera House, from Lodovico Spada Potenziani, Governor of Rome."

Augusteo Symphonies

The season of symphonies at the Augusteo will close on June 16. The last important offering will be the widely acclaimed *Béatitudes*. Bernardino Molinari will conduct this splendid oratorio of César Franck. As soon as the concert season closes, Molinari will sail for America.

The Philharmonic Orchestra from the Royal Opera House in Budapest gave two concerts in the main hall of the Milan Conservatory. The visitors achieved a brilliant success, especially in their second concert, which was devoted entirely to Beethoven. The conductor, Ernest von Dohnányi, showed distinguished interpretative taste, although he did not depart from traditional readings. The Lenore overture No. 3 and the Eroica symphony were warmly applauded. Dohnányi himself was the soloist in his second piano concerto. His remarkably effective contribution was ably seconded by the orchestra.

The noted pianist, Elly Ney, was successful at the Milan Conservatory. She possesses an admirable technic and great intensity of style. Her program included numbers by Beethoven, Debussy, Schubert and Pick-Mangiagalli.

SHERWOOD BOOKS HEYDE

WATERLOO, IOWA, June 13.—Martin Heyde, baritone, has been engaged to teach at Sherwood Music School, Chicago. His duties will start in the fall, under a five-year contract. Mr. Heyde has resigned from the faculty of Wartburg College, Waverly, Iowa, and will divide his time between Chicago and Waterloo. Mr. Heyde will make his Chicago debut as a concert singer in the recital hall of the Fine Arts Building early in September. B. C.

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REVIEWED BY DAVID SANDOW



BY DEVELOPING the human ear, radio is enabling the layman to understand modern composers. Music by Stravinsky and Gershwin now presents no difficulties to the average listener. The former can do what he pleases and the latter can introduce taxi horns because of this new efficiency of the ear. Furthermore, business men and engineers would surprise musicians by their knowledge of the classical composers and the knowing manner in which they discuss their compositions.

These are a few of the contentions made by John Hays Hammond, Jr., scientist and inventor of the modulator for the piano, in an interview published in the Paris edition of the New York Herald for June 14.

"The human ear is undergoing a rapid evolution" says Mr. Hammond, "more than any other part of the body. We sit in our homes and can tell whether the electric refrigerator has broken down, whether the telephone is ringing or the radio is bringing in static. Grandpa would have understood none of these sounds."

Mr. Hammond, who is the holder of 224 patents in radio-telegraphy, wireless-telephony and wireless-controlled torpedoes, became interested in musical invention through the radio. The radio is music, he avers. The aforementioned business men and engineers interested in the development of radio are necessarily interested in developing music. And because radio as a high American industry has concentrated its attention on music, the men behind it are not staggered by the intricacies of Scriabin and know a great deal about the mighty harmonies of Beethoven.

So, to the many boons radio has brought are now added two more, according to Mr. Hammond. The development of the human ear and the education of business men and engineers to music, both ancient and modern.

Italian Compulsion

The Italian Ministry of Communications has been given the power to oblige musicians and singers to perform for the radio. The Ministry desires to popularize radio listening. In all Italy there are fewer than 200,000 dial twirlers.

The programs emanate from Rome, Milan and Naples. The heads of these stations will henceforth be required to provide perfect transmission for the mandatory broadcasts or the artists commanded to appear may decline to perform.

I am inclined to the opinion that if the advertisers who are the angels of the greater share of American broadcasts would loose their golden stream into Italy the problem would be solved. There is no greater inducement for an artist to perform for the microphone

than a generous contract with someone who has something to sell.

National Broadcasting and Concert Bureau Concerts. (NBC System, June 20 and 21). A silent but highly important cog in the NBC broadcasting machinery is the National Broadcasting and Concert Bureau, of which George Engles is the guiding head. It, like the other back-stage workers, does much to make the radio wheels go round. Deserving for the time being its offices and desks, the Bureau made its aural introduction to the radio world with two parties staged in the NBC Studios.

The first, on June 20 was what might be termed the classical party. In kaleidoscopic array several concert artists of the NBC, who have been heard many times, paraded before the microphone, tarrying but to cast brief and scintillating manifestations on the air. The Whittall Orchestra opened the festivities and was followed by an announcers' quartet. Followed then in dazzling procession came Mmes. Gainsborg, Harding and Stewart in piano demonstrations; the Utica Jubilee Singers, the Imperial Quartet, Mmes. Zielinska and Nadworney, Messrs. Di Benedetto and Webb in vocal displays, and Messrs. Ludlow and Birkenholz with their violins.

In addition to the orchestra already designated there were present the Lenox String Quartet and the National Concert Orchestra to supply instrumental interludes. In solos and in various combinations all made much happy music. And despite the briefness of the individual efforts the hour as a whole constituted an edifying and interesting musicale.

The following evening was given over to a radio revue in which fifteen acts were included. This broadcast, while out of the province of a music review, was highly entertaining and intrigued many radio devotees.

Present to greet each visitor cordially was Mr. Engles, managing director of the Bureau, who to judge from these parties also possesses a latent flair for radio direction.

Paul Whiteman and his Orchestra (Columbia Phonograph Hour, NBC System, June 19). In a broadcast dubbed Sixty Magic Minutes with Paul Whiteman, the Columbia Phonograph Company made known to an eager world its engagement of the jazz king and his troupe. Special arrangements of tunes now enjoying extensive whistling were utilized to give prospective record buyers an inkling of the Whiteman rhythms and harmonies.

The hour was not entirely given over to the dance. Interspersed between dance compelling numbers were uniquely orchestrated nothings, and what the news bureau chose to term symphonic jazz selections. To these the White-

man orchestra accorded sprightly and skillful performances. The orchestrations employed were singularly free from conscious seeking for effects and were replete with color and rhythm.

To give vocal assistance where it was needed (?) the Rhythm Boys harmonized and Vaughn de Leath crooned in their most intimate manners.

Faust (United Opera Company, WOR and stations of the CBS, June 22). In contrast to the debut performance of last week, the United Opera Company in its second start gave as enjoyable a radio opera performance as could be desired. Gounod's thrice familiar Faust was the vehicle on this occasion. And inasmuch as the present scheme of things prevents broadcasting major works in their entirety, and radio addicts must take their opera in concentrated form, this broadcast Faust was excellent.

The cast was well chosen. In particular were the rôles of Faust and Marguerite well sung. And with the former behaving in a splendid vocal manner it was difficult to understand the substitution of another tenor for the aria Salut demeure chaste et pure. Was it because of the high C? The remainder of the soloists were not many vocal paces behind those impersonating the lovers, and contributed in full measure to the artistry of the presentation.

Faust, like last week's Aida, was sung in English. Though it seems that an opera is best heard in its original language, the diction of the principals was of such clarity and the synopsis of such lucidness as to enable listeners to follow the story easily.

No small part of the hour's success was due to the orchestra, and the direction showed the hand of a competent conductor. His name and those of the cast were omitted from the picture as is the custom in Columbia features.

Alexander Kisselburgh in Austrian Program (New York Edison Music Map of the World series, WRNY, June 19). To praiseworthy performances by the Edison Ensemble, Mr. Kisselburgh added pleasant singing to make the Austrian program one of the more delightful of the Music Map Series. The baritone, with a voice exceptionally well placed and colorful, offered compelling aural delectation in numbers by Mozart and Schubert. His singing was notable for freedom of tone and clarity of diction.

The aria, Non piu andrai, from the Marriage of Figaro, was exquisitely delineated and showed an admirable feeling for cantilena. Some provocation to quarrel with Mr. Kisselburgh for his interpretation of Schubert's Du bist die Ruh was dispelled by the artistry infused into Vor Meiner Wiege and subsequent numbers.

Josef Bonime directed the Ensemble in works of Haydn and Johann Strauss and with which they made excellent listening. David Robinson, first violinist, and Harry Glantz, first trumpeter, of the New York Philharmonic Orchestra were scheduled to play Raff's Cavatina and Variations on a Tyrolean Folk Song, respectively.

Bianca (National Grand Opera Company, NBC System June 20). Henry Hadley's opera Bianca which was moved back a week due to the broadcasting of the G.O.P. convention at Kansas City, was given an excellent performance by the NBC opera troupe with the composer conducting. The story deals with the love of Fabricio, a

servant, for Bianca who is mistress of an inn near Florence. His suit is spurned because Bianco feels the blind obedience manifested by her lover is a less desirable quality than firm determination. All ends happily, however, when the swain displays unexpected bravado in interrupting a duel between two titled and jealous suitors with an ironing board, saying the meanwhile to Bianca "this inn is like yourself—both need a master."

A first hearing of the condensed work offered scant opportunities for appraising Mr. Hadley's opus. It was given a finely sung and intelligible reading by the cast which included Devora Nadworney, Judson House, Frederick Baer, Steele Jamison, Paula Heminghaus and Katherine Palmer. As is indicated by the absence of the company's Latin wing from the cast, Bianca was sung in English.

Mr. Hadley's authority and musicianship inspired both the principals and the orchestra to give of their best. And all concerned united to make a return performance desirable.

The Turn of the Dial will be found on page 18.

TAMME LEADS VOCAL ART CLUB

The Vocal Art Club, Charles Tamme, conductor, gave a concert at the MacDowell Club, New York, on June 8. The program was made up of three groups of choral numbers, two male quartets and a number of soli. After an interesting performance of Saint-Saëns' Swan, Pinsuti's Caravan and an arrangement by Taylor of Twenty, Eighteen, by the Club with incidental solos by Elsa Stenger and Theodore L. Moulthrop, Edward Stolberg was heard in numbers of Rossini and Charles. Miss Stenger gave two arias by Bellini and songs by Donaudy. Juan A. Frau sang the Pagliacci prologue and songs of Martinez and Yradier.

Three compositions of Kampermann, Bainton and Allen, sung by the chorus brought the first part to a close. Marion Dudley Post opened the second section with the Pace, Pace aria of Verdi and numbers of Purcell and Phillips. William H. Miller followed, with Kramer's The Last Hour and songs of Huerte and Rogers. Ethel Gordon was heard in numbers of Godard, Sacchini and Massenet. The quartet, William Rode, Edward S. Murphy, John T. Eiker and John H. Claypool gave effective performances of Shaw's Hey Robin, Jolly Robin, and O'Hara's Talk About Jerusalem Mornin'. Erika Hahn sang three songs in German by Jensen, Brahms and Wolf. Mr. Moulthrop gave a group of Handel, Ronald and Damrosch songs. The proceedings concluded with a choral group.

It was a most enjoyable concert, reflecting considerable credit upon its director, both in the choice of program and the manner of its performance. There was a demand for Celeste Aida, sung by Mr. Tamme himself but he remarked that the program was too extended to allow it. E. E.

MASON HEADS DEPARTMENT

Stuart Mason, conductor, will head the departments of normal piano and instrumentation of the Boston University Summer School, which convenes here July 2 and continues until Aug. 11. At the conclusion of his summer courses, Mr. Mason will sail for Europe for a brief holiday, returning in mid-September.

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SIBYL SAMMIS MACDERMID, WHO HAS REMOVED HER VOCAL STUDIOS TO THE HOTEL ANSONIA, NEW YORK

SIBYL SAMMIS MACDERMID MOVES NEW YORK STUDIO

Sibyl Sammis MacDermid announces the removal of her vocal studio to the Hotel Ansonia, in New York City. She will continue teaching during the summer. A series of summer recitals by advanced students will be held in the blue room of the hotel, in continuance of a policy which has always been a feature of her studio. Mrs. MacDermid will also sing in the series.

Mrs. MacDermid pursued her own studies in New York several years ago under Max Deci. She studied earlier in Chicago and at a later period spent two years in Paris and London, coaching in the latter city with Sir Henry Wood under whose baton she sang several times in orchestral concerts. Oratorio and recital engagements have taken her to all of the large cities in America and she has many orchestral and festival appearances to her credit.

Doris Doe, contralto, who has studied with her from the beginning of her career, is one of Mrs. MacDermid's professional exponents.

ROEDER'S PUPILS' RECITAL

A series of three spring recitals was given by pupils of Carl M. Roeder at his studio in Carnegie Hall, New York, in April and May. The players maintained a high degree of technical skill and interpretative ability. Taking part were Pauline Pearlman, Doris Pomerantz, Harriet Merber, Jane Schwab, Raymond Dreyer, Marjorie Fairclough, Hannah Klein, Therese Obermeier, Robert Riotte, Alice Morton, Bella Firtel, Elinor Tómerantz, Miriam Jacobson, Zalic Jacobs and Belle Sokolsky. They gave works by Bach, Beethoven, Chopin, Schumann, Brahms and later composers. Mr. Roeder is directing musical classes in the recreation session of the Barrington School at Great Barrington, Mass., from July 1 to Aug. 15. B. F. G.

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THE TURN OF THE DIAL

Symphony Orchestra of the Philadelphia Musical Academy will play the overture to Wagner's Rienzi, Beethoven's fifth symphony and Rondo Capriccioso of Saint-Saëns. WIP, Saturday evening, June 30.

Weekly recital hour will present Virginia Richards, soprano, and Norma Carle and Eunice Northrup, pianists. Program includes Saint-Saëns' Danse Macabre, Burlingame's Jazz Study and a transcription of The Blue Danube Waltz for two pianos. WOR, Saturday, June 30, at 9.30 p.m.

Vaughan William's Quartet in G and Linden Lea, and Elgar's Quintet in A are on the program by the National String Quartet with Darl Bethmann, baritone, as soloist. NBC System, Sunday, July 1, at 1 p.m.

Old Masters program in Roxy Stroll, NBC System, Sunday, July 1 at 2 p.m. Steele Jamison, tenor, will sing If With All Your Hearts, from Mendelssohn's Elijah, and Roberts' My Answer in program with string trio. WJZ, Sunday, July 1, at 6 p.m.

MacDowell's Celtic Sonata will be played by Lolita Cabrera Gainsborg, pianist, over WJZ on Sunday, July 1, at 6.30 p.m.

Arcadie Birkenholz and Mathilde Harding will present Handel's sonata in D Major for violin and piano, and solos for both by Brahms, Blanchet and Rimsky-Korsakoff. WJZ, July 1, at 7.30 p.m.

The second movement from Beethoven's Moonlight Sonata as a harpsichord solo by Hans Barth will be repeated on the piano. Schubert's Menuetto from the sonata in B Minor and Beethoven's Bagatelle, Opus 133 No. 5 are also included. NBC System, Sunday, July 1, at 6 p.m.

Alan McQuhae, soloist in Atwater Kent Hour, NBC System, Sunday, July 1, at 9.15 p.m.

United Symphony Orchestra presents Grieg's Sigurd Jorsalfar Suite, Schubert's German Dances and the Intermezzo from Henry Hadley's Cleopatra's Night. Symphonic Hour. Columbia chain, Sunday, July 1, at 3 p.m.

Works by Bach, Gounod, Sullivan and Mendelssohn will be heard in Cathedral Hour over Columbia chain, Sunday, July 1, at 4 p.m.

AT THE MANNES SCHOOL

An innovation at the David Mannes Music School in New York for next year will be the addition of class lessons in the instrumental department, for advanced players. These will be conducted for groups of three or four pupils by members of the artists' and teachers' faculty, among them the pianists Katherine Bacon, Howard Brockway, Simeon Rumschisky, Frank Sheridan and Esther Streicher; the violinists Mario Corti, Scipione Guidi, David Mannes, Paul Stassevitch; and the cellist, Lief Rosanoff. The plan of class lessons, used so widely in Europe, is introduced into the Mannes School next year as an experiment in conjunction with the established program of individual instrumental and vocal lessons in its courses.

Works of Great Composer's Period will present a Schubert-Chopin program. The first movement from the unfinished symphony, three songs for soprano and two for baritone by the former composer; and the second concerto, opus 21, in F minor for piano by the latter will be heard. NBC System, Monday, July 2, at 10 p.m.

Spanish folk song program in General Motors Family Party, NBC System, Monday, July 2, at 9.30 p.m.

Mascagni's Cavalleria Rusticana in English and abridged form by the United Opera Company, Columbia chain, Tuesday, July 3, at 10 p.m.

The overture to Egmont, the andante and finale from the fifth symphony and Country Dance all of Beethoven are included in program by the Goldman Band over NBC System, Tuesday, July 3, at 8.30 p.m.

Gershwin's Rhapsody in Blue in its entirety, Chopin's Prelude No. 20 and selections from Victor Herbert's Natomia in Everyready Hour program. Nathaniel Shilkret, conductor. NBC system, Tuesday, July 3, at 9 p.m.

National Mixed Quartet with string accompaniment will be heard in works by Coleridge-Taylor, Cadman and Scharwenka. NBC System, Wednesday, July 4, at 8 p.m.

NBC Light Opera Company returns with abridged version of Gilbert and Sullivan's Pinafore. Cesare Sodero, conductor. NBC System, Wednesday, July 4, at 10.30 p.m.

Pinafore will also be sung in Kolster Radio Hour. Columbia Chain, Wednesday, July 4, at 10 p.m.

Elsa's Dream from Lohengrin, the Dream from Manon and Brogi's Venetian Vision will be heard in "Dreams and Visions" program of the CBS, Columbia chain, Wednesday, July 4, at 10.30 p.m.

Excerpts from Iolanthe, The Pirates of Penzance, The Mikado and Pinafore, Gilbert and Sullivan operettas, in program by Goldman Band. NBC System, Thursday, July 5, at 8.30 p.m.

United Concert Orchestra with Elizabeth Lennox, contralto, in extensive program. Columbia chain, Friday, July 6, at 10.30 p.m.

Schubert's quartet in A minor by the Lenox String Quartet and Grieg's Solveig's Song, and a Norwegian Lullaby sung by Astrid Fjelde, soprano, in Chamber Music Hour. NBC System, Friday, July 6, at 10 p.m.

Philharmonic Orchestra of New York, Willem van Hoogstraten, conductor, in Lewisohn Stadium concert, Saturday, July 7, at 8.30 p.m.

GIVE BRANSCOMBE MUSIC AT GOOD WILL BANQUET

Gena Branscombe was the only composer represented at the British Good Will Pilgrimage Banquet held in the Hotel Astor, New York, on June 15. Miss Branscombe's choral drama, Pilgrims of Destiny, was given by a cast including Mary Merker and Margaret Northrup, sopranos; Rosalie Erck and Paula Heminghaus, contraltos, and George Brandt, tenor, with the composer at the piano. The American and English national anthems were sung, and messages from President Coolidge and King George were read.



LUCILE LAWRENCE, RELAXING BETWEEN HER WINTER SEASON OF TEACHING IN NEW YORK AND PHILADELPHIA AND COMING MASTER CLASSES IN DENVER.

LUCILE LAWRENCE TO TEACH IN DENVER

Lucile Lawrence, after finishing her season's teaching at the Curtis Institute of Music in Philadelphia and at her private studio in New York, has been visiting New Orleans for a few days before going to Denver, where she will hold summer classes at the College of Music.

The members of the Lawrence Harp Quintet are spending the summer in various parts of the country: Lucile Lawrence in the west, Marietta Bitter and Thurema Sokol in the east, Grace Weymer is holding a summer session at the University of Syracuse and Eleanor Shaffner is beginning her work as head of the harp department at Salem College, Winston-Salem, N. C. The Lawrence Harp Quintet will tour next season under the exclusive management of Harry and Arthur Culbertson of New York.

MR. AND MRS. BLOCH GIVE CONCERT IN BEAUMONT

BEAUMONT, TEX., June 27.—Alexander Bloch, violinist, and Blanche Bloch, violinist, appeared in recital before an audience that filled the First Methodist Church Auditorium to capacity on June 11. The fine interpretative powers of both artists were seen in a program which included the Grieg sonata in C minor, opus 45, Mendelssohn's concerto, two Chopin nocturnes, Brahms' Hungarian dance in G minor and compositions by Godowsky, Sarasate, Wagner-Wilhelmj and Tchaikovsky. Purity of tone, (particularly beautiful in soft legato passages) a technical equipment equal to every demand and musical intelligence were outstanding characteristics of Mr. Bloch's playing. Mrs. Bloch, whose playing of the piano kept pace with the artistry of her husband, shared in the honors. The recital was sponsored by the Music Study Club.

Yolanda Méré, who sailed on the Mauretania on June 13, will spend her summer visiting England, France, Germany, and her native Hungary. She will take the cure at Carlsbad prior to her return to the United States. Mme. Méré will again be heard this coming season in performances of her own Capriccio Ungarese. The Cleveland Orchestra presented the work last season, and it was later played by the New York Symphony, with Mme. Méré as soloist on both occasions.



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PERCY RECTOR STEPHENS

STEPHENS EDITS NEW HANDEL SERIES

Percy Rector Stephens, New York vocal teacher, is editing a series of Handel arias, published by J. Fischer & Bro. of New York. In bringing forth these Handelian specimens with his authorization, it is Mr. Stephens' aim, he states, "to supply, with the co-operation of the publishers, an authoritative edition of educational value and practical utility which, while maintaining fidelity to the simplicity of Handel's style will, at the same time, incorporate generally accepted modifications."

The new piano arrangements for the edition are by Alexander Pero, and have been written from the original thorough-bass, after examination and comparison of the various existing orchestrations and piano arrangements.

Mr. Stephens on the flyleaf of his series, notes that "classical pitch, which obtained from the seventeenth to the early part of the nineteenth century, was about half a tone lower than that now in use. With this in mind, the editor has transposed the arias down a semitone, thus regaining the proper vibrations or key color as conceived by Handel. The nuance markings, phrasing and annotations are those generally accepted today."

MOZART SCHOOL PRESENTS DANCE PUPILS

The students participating in the sixth annual recital of the Ethel Mount Mozart School of Dancing, in Town Hall, New York, on June 21, demonstrated by their performances the thorough and well-considered training which they are evidently given. In the maze of steps through which the dances wove the students displayed memories of considerable capacity and exercise, and this was as noticeable among the very young students as with those who were called on for solo work.

Outstanding among the dancers were Mary Ellen Gerrity, Josef Levinoff, Renata Barbierie, Frances de Vola, Dorothy Trabold, Catherine Hart, Rita Friedman, Betty Humphrey, Miss Duker, Catherine Bianchini, Gloria and Isabella Nadelstein, Dorothy Flanagan, Lola Bonime, Evelyn and Lillian Lichtenstein, Gloria Ghita, Beatrice Deutsch, Mary Healey, Selma Futerman, Mildred Kaplan, Clarice Fortgang, Zaida Mirzy.

The program was long and interestingly varied in its imaginative presentation and technical demonstration. The costumes were original designs of artistic merit. All the dances were created by Ethel Mount Mozar and Helen L. Fales, except a Spanish dance by Valverde, which had been arranged by Juan de Beaucaire. Both Marguerite Greco Boccai and Sybil Rockmes, at the piano, played with understanding.

I. L.

SCHMITZ AND LABERGE ARRIVE FROM EUROPE

E. Robert Schmitz, pianist, and Bernard R. Laberge, of the Bogue-Laberge management, have returned together from Paris. Mr. Schmitz has been in Europe since March 1, starting his European concert tour in Holland at that time, and has spent the past month at his home in Paris. He returns now to conduct his annual summer master class in Denver, beginning July 3. On July 19 he will be soloist with the orchestra conducted by Rudolph Ganz at Elitch Gardens, Denver.

Mr. Laberge has spent the past five weeks in Europe arranging for the tours of the artists who will visit America next season under the Bogue-Laberge management.

Among these is Arthur Honegger who comes early in January. His first appearance will be as guest conductor of the Beethoven Symphony Orchestra of New York. The Pro Arte String Quartet will return on Feb. 1 for its third annual visit. It is making only a limited tour in the United States this coming season. Mr. Schmitz will begin his concert season next November at Buffalo, traveling west to the coast.

MRS. MEHAN'S PUPILS

Mildred Elson, coloratura soprano, and Helen Short, child impersonator, pupils of Mrs. John Dennis Mehan, were heard in a recital at her studio on June 14. Miss Elson's talent was disclosed in an aria from La Perle du Barzil and Watts' beautiful Little Shepherd's Song, in which her technical equipment and wide range showed to great advantage. Her interpretations of Foote's Irish Folk Song and the Hindoo Slumber Song of Harriet Ware, were also expressive. Miss Short, who specializes in child impersonations, made a public appearance about a year ago in an entertainment in Town Hall. The number which pleased most was Thumb Marks by John Barnes Wells—who studied voice with Mrs. Mehan. Other songs were cleverly given. She also sang Three Songs for Grown Ups. Eusebia Simpson played accompaniments that were tastefully unobtrusive. G. F. B.

HECKSCHER FOUNDATION CONCERT

A children's concert was given by the Heckscher Foundation Orchestra in the Children's Theatre, New York, on June 2. Isadore Strassner led the youthful performers through numbers by Mozart, Beethoven and Strauss. Frances Louise Blaisdell played a flute solo; Eleanor Aller appeared as 'cello soloist, and David Novick as solo violinist. R. Hall, A. Millstone and J. Wolf played a requiem by Popper for three 'cellos.

DORIS NILES DANCES FOR SPANISH ROYALTY

Doris Niles, young American dancer, danced by special request before King Alfonso of Spain and Queen Victoria at the American Embassy in Madrid recently. Miss Niles' program, which followed a gala dinner given by Ambassador and Mrs. Hammond, was presented in the embassy ballroom, whose walls are hung with yellow brocade, set with tall mirrors, and lit with a huge crystal chandelier, making brilliant setting for colorful dresses, jewels and uniforms.

In addition to the King and Queen of Spain, Infanta Isabella, the young Princesses, Prince Jaime, and King George of Greece, Premier de Rivera was also present. Following their congratulations when the program ended, King Alfonso and Queen Victoria, on learning that Miss Niles would visit Spain annually, invited her to dance before them every time she came.

Next season Miss Niles is to make an extensive tour of America under the management of Evans & Salter.

MESTECHKIN PUPILS HEARD

The second recital given by pupils of Jacob Mestechkin was given in Carnegie Chamber Music Hall, New York, on June 17. Among those who played was B. Altman, eight-year-old boy who won two gold medals for elementary and ensemble violin playing in the recent Music Week competitions. Another gold medal winner who took part was J. Glassman, playing a Beethoven sonata and numbers by Bloch, Moussorgsky-Rachmaninoff and Wieniawski. Others heard who have advanced to a high level of proficiency were Irene Lesser, L. Kaplan, Lillian Ostrom (who is also a vocalist and dancer) and S. Shapiro. I. Tavel, R. and A. Stone, P. Risik, S. Schisler, Belle Epstein, Sadie Linder and M. Green performed very commendably. At the piano were Yohanna Arnold and Elfrieda Box-Mestechkin.

G. F. B.

GRACE DIVINE SINGS WITH PEOPLE'S CHORUS

Grace Divine, mezzo-soprano, was the soloist at the third complimentary concert of the People's Chorus of New York, in Town Hall, on June 14, which closed the season for that organization. Miss Divine's numbers were the Brindisi from Lucrezia Borgia, Spring Fancy by Densmore, My True Love by Hadley and Take Joy Home by Bassett. This concludes Miss Divine's appearances for the season prior to her return to her home in Cincinnati where she will sing later in the month.

A cable from Ibbs & Tillett, in London, announces the success of Ernest Hutcheson in his recital in Wigmore Hall. Mr. Hutcheson also played at Oxford University on June 8. After a short visit to the Continent, he will return to the United States. His Chautauqua master class for pianists opens on July 6.

The demand for subscription seats for the farewell series of Flonzaley Quartet concerts in the Town Hall, New York, next season, has resulted in arrangements for a special concert to be given on Saturday afternoon, Dec. 15. The transcontinental tour of the organization opens on Oct. 21, at Williams College, and is booked from coast to coast.



Photo by Pincho

DORIS NILES

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JOHN POWELL, AMERICAN PIANIST, WHO STRESSES AMITY BETWEEN BRITAIN AND THE UNITED STATES \$1,000,000 IS PAID FOR OLD VIOLINS

More than \$1,000,000 worth of rare violins have changed ownership in the past year, according to the annual review of the trade of J. C. Freeman, who is in charge of the Wurlitzer collection.

"After two decades in which the general public has manifested each year an increasing interest in rare old Italian instruments," Mr. Freeman states, "there has been a very marked broadening of the hobby of violin collecting. Trade in the past two or three years has held its own as far as the number of violins purchased by professional players is concerned, and there has been a marked increase in the interest of persons of means who look upon such instruments as works of art which they are anxious to become acquainted.

Apparently the available number of violins, violas and cellos by Stradivarius, Guarnerius, Amati and others of the first rank, always very limited, will soon be inadequate to satisfy collectors' demands.

"I believe the time has come for a public exhibition of rare old Italian instruments gathered from their owners all over the world. Such an exhibit should be arranged under the auspices of a recognized institution of art—rather than as a specialized musical event. For the combination of genius and craftsmanship that has gone into the making of the instruments of Cremona has a distinct value aside from the utilitarian purpose of bringing forth a rare and fine tone. And the secret of fine violin making has passed on with Stradivarius, Guarnerius, and Amati. For over 200 years now, there has been none who could duplicate the work of the masters of Cremona, and unless a new genius arises it is unlikely that their creations will ever be surpassed."

POWELL BEGINS BRITISH TOUR TO PROMOTE AMITY

By R. H. WOLLSTEIN

LONDON, May 18.—John Powell, American pianist, has been invited by Ambassador Houghton to play at a musicale in the American Embassy on the morning of Saturday, May 19. Another significant invitation is that extended to Mr. Powell by the authorities at Rugby to give a recital there on May 23, and to prepare his concert with an address, stressing the common musical heritage of the two great English-speaking nations.

These two engagements have a greater and deeper meaning than is usually attached to a distinguished musician's contracts. They show that Mr. Powell is being officially recognized as Unofficial American Minister of Musical Good Will and Closer Concord. And with such recognition begins the realization of one of John Powell's most cherished dreams.

Touching the Heart

"Efforts at bringing about a more genuine and deeper understanding between the people of Britain and America have been made and will be continued," says Mr. Powell, "but most of these efforts have been along lines that, important as they are, touch the outer rather than the inner man.

"Treaties and politics and tariff agreements are the generally accepted way of cementing bonds of closer amity. I have wondered for years whether a better method of encouraging the people of our two great nations to a finer and more lasting understanding might not be reached in touching something that lies nearer their hearts than boundaries and tariffs.

"There is so much fine soil to spade up, too. In the field of language and literature a common heritage and common altars of worship have long bound our countries together. No matter how we may admire the literature of other lands, Shakespeare, and Byron, and Dickens bind us first and closest to England.

A Common Heritage

"It seems a pity, therefore, that no definite or active steps have been taken towards developing similar points of contact in the realm of music. It is my purpose, in coming to England this season after an absence of eight years, to endeavor to stress such points of common musical heritage between us. It would be the dream of my life to succeed in making better known the identity of sources of much of England's and America's pure folk music, and in causing a deeper understanding and a readier musical sympathy to

grow out of such acquaintanceship."

Such is Mr. Powell's modest statement of his mission. As a fact, he is being welcomed in London as unofficial minister of the finest cause, perhaps, that could be—that of encouraging personal and cultural sympathy.

The State Department at Washington and Ambassador Houghton have felicitated Mr. Powell upon his Musical Good Will Tour and are offering him every assistance possible.

A Unique Plan

In many ways Mr. Powell's plan is as unique as it is valuable. The musical situation in both countries contributes much to the interest. By the same popular supposition that makes the French the best cooks in the world, neither England nor America rank as particularly "musical" countries. Now Mr. Powell, who has devoted years to searching the sources of folk music of both nations, comes to prove that the "popular belief" is not founded on fact.

Familiar with the traditions of English music from childhood, he was one of the first to plead the cause of the lovely Tudor songs and dance tunes, even before England herself launched her folk music revival. Besides demonstrating the origin and development of native English music, Mr. Powell brings forth evidence that many American songs and dance tunes are direct descendants of the music carried over by the earliest English settlers. Indeed, many American jigs and reels, particularly as they are known throughout the south and the middle west, are but the crystallizations of transplanted English folk music. The identity of musical origins of the two lands is the foundation upon which Mr. Powell will build his admirable structure of closer musical understanding.

Toured with Damrosch

It is fortunate John Powell should be the one to think out this crusade for closer musical amity, as he is singularly well fitted for such an undertaking. Generally recognized as a leading American pianist, his wide interest in the field of international relations and good will, form a bed-rock background for his ambassadorial enterprise. It will be recalled that he and Albert Spalding were chosen, as representative American musicians, to accompany Walter Damrosch and the New York Symphony Orchestra on its Good Will Tour of Europe in 1920, during which Mr. Powell's Rhapsodie Nègre was performed. His present visit differs from that one in that he is not contenting himself with what he calls "merely playing"; he wishes to devote most of his time to stressing the inherent musical closeness of the two nations.

Mr. Powell's recital in Queen's Hall on May 12 augured well for the reception of his mission. A genuinely cordial welcome was accorded him, and the high pitch of attention and the spontaneous cheering of the audience told that the greeting was for an artist well remembered and well loved.

Besides state recognition, Mr. Powell's valuable project has the hearty co-operation of the English Speaking Union, of which Earl Balfour is the English president, and John W. Davis the American head. Mr. and Mrs. Powell are to be the guests of honor at a reception given in Dartmouth House, on June 5, at which it is expected that Earl Balfour will deliver a brief address, explaining Mr. Powell's Musical Good Will Mission, and commending it.



DELLA SAMOILOFF, DRAMATIC SOPRANO, WHO RETURNED RECENTLY ON THE DUILIO FROM ROME, WHERE SHE SANG IN FOUR PERFORMANCES OF AIDA AND FIVE OF THE STABAT MATER UNDER THE BATON OF BERNARDINO MOLINARI

PROGRAMS IN HOUSTON

Clubs Heard in Concerts of Much Interest

HOUSTON, TEX., June 23.—Organ and concerted numbers were featured at the third and last open meeting of the Girls Musical Club in St. Paul's Church on a recent afternoon. Mrs. W. A. Stubblefield was the leader. Corinne Dargen Brooks played The Bells of St. Anne de Beaupre, by Russell, on the organ. Mrs. Robert W. Adams gave the Variations Symphoniques by César Franck for piano, with Louise Daniel playing an organ arrangement of the orchestral part. Edith Brown played a concert Overture by Faulkes on the organ; and Julian Paul Blitz was heard in a cello number, a cantilene by Golterman, with Louise Daniel at the organ. An organ duet was played by Mrs. W. A. Stubblefield and Edith Brown.

That the Samuel Coleridge-Taylor Choral Club of Negro musicians, organized in 1923, has gained a place in artistic and musical circles, was proved by the fine program given in the City Auditorium on a recent Sunday. Spirituals, jubilees and folk songs were featured. The membership includes some of the best trained voices in Dixie. All are native Texans.

H. F.

TO COACH WITH YSAYE

DES MOINES, June 27.—Arcule Sheasby sailed on the France for Brussels, where he will remain until Aug. 1. He will buy old violins in Belgium and coach with Eugène Ysaye. Mr. Sheasby has taught in the violin department at Drake for a number of years, and next fall will head the stringed instrument department at Northwestern University. C. J. B.

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CADMAN'S NEW WORKS— And Other Summer Offerings

By SYDNEY DALTON

THAT Charles Wakefield Cadman is a prolific and versatile composer is demonstrated anew by two works of recent publication. One is a cantata for mixed voices, entitled *The Father of Waters* (Oliver Ditson Co.) and the other is a dramatic operetta, *The Belle of Havana* (White-Smith Music Publishing Co.).

The text of the cantata is by Mr. Cadman's able collaborator, Nelle Richmond Eberhart, and the story is woven about the Mississippi River. It affords the composer ample opportunity for a diversity of musical material, as there are a lament of De Soto's men, based on an old Spanish *seguidilla*; a song of the voyageurs, with a melody derived from a French-Canadian rowing song; and *Full Moon in Louisiana*, a Yoo Doo song whose melody was obtained by Louis E. Yager, written in dialect and lending a Negro touch.

Besides these numbers there is music of individual, rather than racial origin, and Mr. Cadman shows his usual facility for turning a striking and lingering melody. Apart from the mixed choruses there are choral numbers for women's voices and for men; semi-choruses, a double quartet and a duet for soprano and tenor. The solo parts are for baritone, in the person of the historian who furnishes the thread of the story. The cantata takes about an hour to perform.

The Belle of Havana is in three acts. George Murray Brown has adapted the book from the story and lyrics of Avery Holmes Hassler. It deals with a Cuban subject and the setting is mainly in Havana, during the years immediately preceding American intervention. The solo parts are for two sopranos, two contraltos, two tenors, two baritones and a bass. Besides these are four speaking parts and a chorus. The simplicity and tunefulness of Mr. Cadman's music should make the work popular, particularly with amateur organizations. Here, again, he has seized the opportunity of utilizing the semi-exotic effects of Spanish music. There is a tango, a Spanish dancing song and a *seguidilla* dance that arouse in-

terest. This operetta is entertainment for an entire evening and may be performed with orchestral accompaniment.

Eleanor Everest Freer has also used a Spanish setting for her one act opera; *A Legend of Spain*, for which she has also written the text (Chicago: Musical Art Publishing Co.). The time of the story is during the wars of Granada and the setting offers opportunity for rugged grandeur. Apart from the chorus and ballet, there are six principal characters: soprano, mezzo-soprano, two tenors and two baritones. The composer's musical style is curiously individual; tuneful, in a measure, but lacking smoothness and modulatory interest.

A song cycle of three numbers, *Love*, for medium or high voice; *How can We Know*, and *I Write not to Thee*, *Dearest*, published for high or low voices, is by the same composer, with words by Edith Rockefeller McCormick (Milwaukee: William A. Kaun Music Co.). The first song, *Love*, is built upon a tonic pedal-point and is, perhaps, the best of the trio.

Songs Sacred and Secular

One would not need to see the name of Enrique Soro on the cover to know that the song *In Remembrance* (G. Schirmer) was the work of a Latin. The music has about it that particular melodic flavor and vocal suavity, with an intense and striking climax that is typical of the Latin composer. The poem is by A. Bignotti, and Frederick H. Martens has made a singable English translation for it. It is for a high voice.

Claude L. Fichthorn's *A Happy Meeting*, also from the Schirmer Press, is a song whose music fits the title quite as well as the title fits the poem, which is by Louis O. Thomas. This gay little lilting number will surely please an audience. The accompaniment gets quite excited in the middle part; but it is not without descriptive merit. Here is a light song, to be sure, but it is not commonplace, and singers who are not always taking life and their art too seriously will find it worth while. The *tessitura* is for high voice.

Heavenly Love, a sacred song by A. Louis Scarmolin, with words by Frederick H. Martens, is put out by the Schirmer press to meet the demands of church soloists for something better than the usual cheap melody and vapid accompaniment that one so frequently encounters in music for the religious services. Mr. Scarmolin's music is easy, both for singer and accompanist, and the melody lies well for either medium or high voice; but it has substance and dignity, and is nicely singable. One regrets that the composer wrote so decidedly for the piano in the last page of the accompaniment. Many organists of modest attainments would find difficulty in adapting the music to their instrument.

In the Schirmer Operatic Anthology there has been a recent reprinting of the *Eri tu che macchiavi* aria from Verdi's *Un Ballo in Maschera*, but in this version it is in the key of D, which puts the music within the range of the average baritone voice.

Gems for Violin

A piece for violin and piano, entitled *Adagio Religioso* (J. & W. Chester) is the first composition bearing the name of Louis Nicole that I remember having received. If this number is typical of his style Mr. Nicole evidently eschews modernism and prefers to find his inspiration in the melodious Italian music of the past. For here is a rich, sustained melody that does not permit the interest to flag for a moment, but rather ensnares the attention more and more, till the end is reached.

Eugene Goossens' *Lyric Poem*, from the same press and for the same instruments, is not so easily disposed of. Here is modernism, indeed—a web of notes that seem, at first glance, to bear little relationship to each other, but, as the piece unfolds itself, one finds it an ingenious and fascinating bit of writing; a colorful piece of musical tapestry that is woven into strange and unfamiliar patterns. One has a feeling, in reading it over, that the combination of the two instruments would lend it a glamor the printed page only vaguely suggests.

Elias Levy's two short books of studies, entitled *The Very First Violin Studies* (Clayton F. Summy Co.) are well designed and arranged for the beginner. Book one is based on the major mode and book two on the minor; and, while they are not, as the title would indicate, for the very first lessons of the pupil, they are available, as the composer says, after about the first six months of tuition. Each study presents a new problem, and the explanations are as brief and direct as possible.

For the Saxophone

Evidently players of the saxophone have a particular penchant for waltzes, judging by the pieces for that popular instrument recently received. Herbert L. Clarke is the composer of *Beryl*, a *valse lente*; G. E. Holmes of a *valse caprice*, *Callista*, and Clay Smith of a number in the same vein entitled *On Pleasure Bent* (Carl Fischer). The Smith piece, as a matter of fact, has a number of instrumental combinations for which it is adapted, including trumpets, trombones, baritones and clarinets. All are tuneful pieces and will doubtless have many a hearing.

Henry Holmes' song *I Dreamed of*



Mishkin Photos

CHARLES WAKEFIELD CADMAN

Thee, Love (Berkeley, Cal.: Mary Frances Holmes) is a sentimental composition that was popular in the drawingroom a number of years ago. *Movin' Pictur Man*, words by Lew Williams and music by Frances Lang Shaw, and *Ma and the Auto*, an Edgar Guest poem illustrated with music by Mary Rosa (Clayton F. Summy Co.) are two readings with music that are short and snappy.

LONG BEACH, CAL., June 20.—Piano pupils have been presented in recital by Pauline Farquhar, Otto K. Backus, Ethel Willard Putnam and Jane Stanley.

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THE DASHING EQUESTRIAN IS NONE OTHER THAN OUR OWN GEORGE BARERE, ON A CROSS COUNTRY TOUR, SEEING THE SIGHTS AT THE GRAND CANYON

At the Sängersfest

(Continued from page 6)

music and text was notable in this number, as in numerous other operatic arias she offered in the course of the festival.

Mme. Alsen, however, made her great success the closing scene of Wagner's *Götterdämmerung* where tremendous sustaining power was required on high notes.

Mr. Seibert also has a voice of great carrying power. In arias from Beethoven's *Fidelio*, from Weber's *Der Freischütz*, he measured up as an artist of high rank.

Mme. Van Gordon is known in Milwaukee as an artist of the first rank, having appeared here many times in concert and opera. Her art is recognized as meritorious under all occasions, but when her voice was employed in the lower register, it did not fill the Auditorium.

The new Milwaukee orchestra, which played at one matinee, is making good progress under the direction of Mr. Kopp. In the andante from Haydn's *Surprise* symphony, in Brahms' American rhapsody and excerpts from Humperdinck's *Königskinder*, as well as in accompaniments for the big children's chorus, the young players, 100 strong, acquitted themselves admirably.

The Chicago Symphony, which appeared at four of the five festival programs under the direction of Frederick Stock, provided gratifying support for the soloists and choruses, and also added much to the sum total of musical achievement registered by the festival. Some great moments of musical inspiration were provided in such numbers as the prelude to *Dis Meistersinger*, the Ride of the Valkyries, the overture to *Der Freischütz*, one movement from Tchaikovsky's fifth symphony and the bacchanale from *Tannhäuser*.

SEATTLE HIGH SCHOOLS GIVE MUSIC HIGH RANK

By DAVID SCHEETZ CRAIG

SEATTLE, June 23.—Music is now accorded the rank of other optional major studies in Seattle high schools, wherein Letha L. McClure is director of music. Three innovations made in the course of the past year have borne close scrutiny on the part of teacher, principal, and director.

The first was the band. Immediately boys enrolled, and nearly every one of the nine high schools had its organization by the end of the season.

Next came the introduction of classes in keyboard harmony and elementary piano. The progress of this class and the results it produces disarms prejudice against it.

The third innovation was in the nature of an experiment. A class was offered for voice culture in one of the high schools. I visited the group at the end of the school year and was surprised at its purity of tone and distinctness of enunciation. A number of songs had been learned, and excellent class work was manifest in a production of Victor Herbert's *The Red Mill*, sung in Roosevelt High School, where Ernest Worth directs the musical activity. Good voices, intelligent action and a capable orchestra were factors contributing to the success of this production.

A Clever Parody

The melee of comic operas given by high schools near the close of the academic year was cleverly parodied by Franklin High School. A Gilbert and Sullivan *Dream* was the sub-title to the operetta *All at Sea*, directed by Walter S. Armbruster. The humorous juxtaposition of the characters of Captain Corcoran and his daughter with the Lord Chancellor, a poet, the Fairy Queen, the Mikado of Japan, Sir Joseph Porter and the Pirate King was provocative of much amusement.

On an expedition to capture the Pirates of Penzance, the good ship *Pinafore* had as passengers, the Mikado, studying European manners, and his executioner. A squad of policemen proved ineffectual in protecting the ship, which was captured by pirates intent on marrying the sisters, cousins and aunts of Sir Joseph Porter. An injunction served by the Lord Chancellor, and an offer of the executioner's services did not avail in the plan of rescue, but the Fairy Queen conveniently appeared and solved the difficulty to the satisfaction of everyone.

Herbert's *Sweethearts* was the Lincoln High School bill, with Carl Pitzer conducting, and chorus, orchestra, and soloists all contributing to excellent performances.

Both Queen Anne and Broadway high schools chose *The Gypsy Rover* for production, under the direction of Ruth Eller and Mabel Bischoff respectively. This tuneful work was pleasingly sung

by the boys' and girls' glee clubs of each school.

The *Marriage of Nanette* was the attractive choice of Ballard High School, where the music department is headed by Verner Delaney. *Will Tell*, directed by Juanita Woodbridge, was given by the newest of Seattle high schools, Grover Cleveland, and reflected creditably upon this young organization.

Two of the city's high schools—Garfield and West Seattle—preferred to substitute choral and orchestral programs for the annual operetta.

Garfield, where Milford Kingsbury is the capable director, revealed good musical talent in an ambitious program which included the singing of the cantata, *The Highwayman*, by Andrews.

West Seattle, under the leadership of Vernon S. Behymer, gave a concert of high standard. The girls' glee club sang *The Angel* by Rubinstein, *O'Hara's I Love a Little Cottage*, and Tchaikovsky's *Ye, Who the Longing Know*. The orchestra contributed Thomas' *Raymond* overture under the student directorship of Roy Wren; and Ern's *Serenade*, Suppé's *Beautiful Galathea* and Burgmeier's *Bal de Noces* under Mr. Behymer. Solo and instrumental group numbers rounded out the program.

All in all, the high schools of Seattle registered advance up the ladder to musical achievement. From them into the world of business, emanates a spirit of musical activity. Music in Seattle public schools has received the attention of able and progressive instructors. When pupils reach the high schools, they have passed the elementary stages of both singing and instrumental performance. It is not unusual for them to sing and play standard works, of both choral and orchestral literature.

LORING CLUB ENDS FIFTY-FIRST SEASON

SAN FRANCISCO, June 24.—The Loring Club concluded its fifty-first season before a capacity audience in Scottish Rite Auditorium. Instead of engaging a solo guest artist, the Club enlisted the assistance of the Oakland Wednesday Morning Choral, a women's chorus of sixty, which contributed four numbers and joined the Loring aggregation in such compositions as *Hail, Bright Abode*, from *Tannhäuser*; *Rheinberger's The Stars are Shining*, and *Judge Me, O God*, by Mendelssohn.

The fact that both choral groups are under the direction of Wallace Sabin made for a unanimity of feeling in the combined ensembles, and the women gave an excellent accounting of themselves in their "solo" offerings—*Rimsky-Korsakoff's The Page From Homer*, *It was a Lover and His Lass* by Morley, *Cadman's Main Street* and *Sparkling Sunlight* by Ardit. Mrs. Richard Joy, Helen Clevenger, Mrs. Fred R. Abbott and Mrs. Alexander Doig were the incidental soloists. Edgar Thorpe accompanied Mrs. Doig in *Main Street*.

The Loring Club contributed numbers by Randegger, Forsyth, Mascagni, Pinuti, and James R. Dear, plus some old English music, and featured George A. Howker as soloist in *Dear's Sherwood*. According to its custom, the Loring Club repeated the majority of its numbers in response to prolonged applause. M. M. F.

BUTCHER-CANDE WEDDING

Marjorie Candee, soprano, was married in Toronto on June 4 to F. C. Butcher, of Pittsfield, Mass., composer of songs and church music.



ZLATKO BALOKOVIC, CROATIAN VIOLINIST, AT THE HELM

NEW SLAVIC SUITE DEDICATED TO BALOKOVIC

Zlatko Balokovic, Croatian violinist, who has just concluded a tour of the principal cities of the middle west, has received a composition from Kuno Stierlin which has aroused enthusiasm among musicians. It is a suite developing Jugoslav themes, and is scored for violin with full orchestral accompaniment.

Mr. Balokovic will include it in his programs next winter and hopes that it will be possible to give it an orchestral presentation when he appears as soloist either with the Berlin Philharmonic or the Frankfurt orchestra. After hearing Mr. Balokovic play last year in Amsterdam, Dr. Stierlin was prompted to compose this genre suite which echoes themes from Croatian and Serbian folk songs. Mr. Balokovic and his wife, the former Joyce Borden, will go to Camden, Me., for July and August, sailing for Paris in September. He will play at the Bar Harbor Festival on Aug. 10, and at Stillington Hall, Gloucester. Aside from the inevitable practice hours, he proposes to spend most of his time in a cat boat.

RUTH BRETON AND LAZARO GIVE HAVANA CONCERTS

HAVANA, June 20.—Appearing under the auspices of the Sociedad de Profesores y Alumnos de Música, of which Flora Mora is the head, Ruth Breton gave violin recitals in the National Theatre on June 3 and 5. Instant success was hers by reason of her fine taste and sound musicianship. Miss Breton's programs contained works by Vitali, Tartini, Mendelssohn, Couperin, Manen, Sarasate, Wieniawski, Tor Aulin, and Paganini. The Spanish composer Joaquin Turina was represented by his beautiful Poema de una Sanguena. Walter Golde played splendid accompaniments.

Hipolito Lazaro, Spanish tenor, gave a recital in the Riviera Theatre on June 7 before a large audience. He sang well known arias and a number of popular songs.

Alberto Mateu, Cuban violinist, was heard in the National Theatre the same evening. Handel, Sarasate, Turina and Roldan were composers named on his program. Natalia Torroella accompanied.

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REVIEWED BY PETER HUGH REED



SPEAKING of the Schubert C major symphony which Columbia recently released, here is a set for the vacationing music-lover seriously to consider taking away with him. The symphony is Schubert's greatest work; the prevailing qualities of which are melodic invention, a noble breadth of style, and a rhythmic spontaneity. The extent of this symphony has called forth many comments. Schumann referred to its length as "heavenly," but other writers have regarded its extension less favorably. Although it is true that as a symphony this composition is wanting in workmanship, still there is more to praise in it than condemn. Schubert's melodies seem to have a divine right, they are of the type which repeats to much advantage.

Musical beauty is not a thing of form alone. It is sometimes of a more abstract and intangible quality. Perhaps that is why music brings the supreme aesthetic enjoyment. Although we may be thrilled when gazing at a work of art, like a famous statue, because of its beauty of line and contour, when we hear music, we may be conscious of something higher. There is another type of loveliness, particularly in music, which is without uniformity of style or outline, and hence quite often undefinable. That it is inspired, makes us realize that not all inspiration can be bridled.

A Fertile Imagination

Schubert's greatest symphony may not have the workmanship of Beethoven's symphonies, to which it is often compared; but it is replete with fertility of imagination and a true inspiration. A. Brent Smith in his treatise on this work says:

"In fairness to Schubert it must be said that if other composers have kept their thoughts under firmer control it may be that other composers' thoughts have been rather more controllable. When Schubert let loose the finale he must have felt as unable to check its madcap career as the diminutive Alice-in-Wonderland was unable to restrain the elephantine gambols of the relatively gigantic puppy. We, who have never had the power to create nymphs and fairies, or to let loose geni out of bottles, have very little notion how disobedient, willful and intractable these frecks from Elfland are.

"No one less spontaneous than Schubert would have written as he did, and no one as spontaneous would have succeeded better. It is only sluggish, ill-fed streams that never break their banks."

Although I consider this a just tribute to this work, I still believe as I have previously said that Schubert's unruly streams could be in some cases regulated to the advantage of their musical course. Mr. Smith's analyses of this symphony is so fine and wholly satisfactory that I wish to recommend it to my readers. It will be found in the Musical Pilgrim Series, published by the Oxford University Press. It is a little book, pocket size, which also includes an analysis of the unfinished symphony.

Conducted by Harty

The Columbia issue of this symphony is performed by the Hallé Orchestra under the direction of Sir Hamilton Harty. (Masterwork Set No. 88, seven discs.) The interpretation is a very commendable one. Sir Hamilton is a composer himself, so it is only natural to find him reacting sympathetically to the music of a great work. One feels that he has long been friendly with it,



SIR HAMILTON HARTY, WHO CONDUCTS A RECORDED VERSION OF SCHUBERT'S C MAJOR SYMPHONY

and that he conducts in a manner to disclose to us his appreciation of the beauties of a friend.

The dimensional breadth of the first movement is well portrayed by the tempi of Harty's reading. He makes of it almost a ceremonial prelude to the rest of the work. At the same time, his musicianship wisely keeps him from the ostentation which some conductors give their reading of this movement. After all, Sir Hamilton is introducing us to a friend whom he unquestionably respects.

The slow movement is a perfect flow of poetical melody. It alternates between a major and a minor mood, and the music has a distinct Slavonic mood. Only in this movement do I feel Sir Hamilton fails to display his friend advantageously. There should be more resiliency and more contrast of expression. This may not be entirely due to him, but instead to the recording; a point which I will take up later.

Duncan has characterized the scherzo as the weapons of Beethoven handled with an all apparent ease and skill by Schubert. "The form alone is eloquent of Beethoven," he says, "the inner spirit is wholly Schubert's." And then: "Gaiety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say." Here, Sir Hamilton is fully appreciative of his friend.

The last movement is dominated by an impelling energy. A blind force seems to have driven the composer, even to that point of "fearlessness for an iteration of an expressive strain." Save for a few quiet moments of expressive beauty, in which the rhythm is still maintained, this movement is all action; and the last few pages are a glorious and fitting finale.

The recording of this symphony presents a departure from previous ones by the Hallé Orchestra. The acoustical quality of an auditorium which has always been in evidence in their discs heretofore is missing. It is very likely that many people who dislike that quality, and refer to it, when exaggerated, as an "echo," will welcome this

set without it. On the whole, the instrumental clarity is good but not as distinctive as that which is attained when the actuality of concert hall acoustics is in evidence. Certainly I must recommend Sir Hamilton's appreciation of a musical friend which is decidedly worthy of everybody's musical appreciation.

Recording in General

Regarding recording in general, however, I would like to say that I have always felt this added acoustical quality of the concert hall the greatest achievement of the new records. It provides a third dimension to disc-music, a thing absolutely unknown in the old recording. And despite that so-called "echo," I believe the discs that really have it are the ones which more nearly approach the actuality of a genuine concert hall performance in reproduction.

If one stops to think about recorded music in the home and what a degree of exactitude it brings, one is less apt to disparage an "echo." The average room in homes where phonograph music is reproduced is medium-sized and practically non-acoustical; therefore that added quality in the new recording must perforce present an alien sound. But the result is far too affirmative to be harmful. As an English reviewer in the current issue of the Gramophone says, "the usual effect of concert hall 'echo' on records played in the almost universal non-resonant rooms is a beneficial one, 'studio' recordings sounding 'dead' and unconvincing by comparison."

But I shall not pursue this point on recording at the present time. It is a debatable one, and also one which deserves to be discussed in an independent article.

Passing on to the July supplement of the Victor Company, we find we have only a few better records. It is to be regretted that it does not include the issue of an album set, particularly one which would intrigue the interest of the music-loving vacationist. But if Victor seems to relax it is surely to be understood. With the recent issue of a new improved model of orthophonic reproduction and other similar activities, the authorities have had a busy time. We should not forget that disc manufacturing is only one of the things for which the Victor's large plant is famous. And if rumor serves us well, the company is now preparing many new works for a notable program next season. Part of that program we hear, will include the introduction of two new symphonic orchestras on records.

The recent prize offer Victor announced to encourage the art of musical composition in this country, certainly presents the company in a most generous mood. It promises to share its increasing prosperity with American composers to the extent of forty thousand dollars. Over half of this is offered for a single symphonic composition which will have truly redoubtable qualities.

Primarily such offers from manufacturing firms are intended as advertising ventures, but at the same time I believe they can be helpful in promoting interest in an art. The fact that this offer is given to encourage composition in the United States, and that in the advent of no work being worthy of the prize, the money will be given to "some project devoted to the development of creative musical work in America," seems to me to raise it above a criticism of commercialism. The present idea is evidently to truly obtain a "work of art," not merely a "musical composition"; and to this aim I think the prominent musicians who will act as judges have been chosen.

Music of Many Kinds

Pièce Héroïque, César Franck; organ solo played by Marcel Dupré. Victor record No. 9121.

Valse de Concert, Glazounoff, opus 47; played by Alfred Hertz and the San Francisco Orchestra. Victor record No. 6826.

La Capricciosa, Ries, and Allegro, Fiocca; played by Yehudi Menuhin. Victor record No. 1329.

The best disc of the new Victor list is a fine recording of Franck's noble Pièce Héroïque, played by the renowned French organist Marcel Dupré. This is a recording which all music-lovers should hear. It presents a fine quality of tone and a splendid contrapuntal composition from that admirable composer who has been so often referred to, as the French Bach.

Glazounoff's Valse de Concert is a tuneful and likeable composition in that favorite rhythm. Glazounoff was ever the master of orchestration, as the opulence of the present orchestral tone-coloring will attest.

And now, Master Menuhin comes to us. There is fine sincerity about his playing and an impeccability of style which belie his tender years. Evidently Fiocca's Allegro was chosen to show his technical skill, because after all, it is virtually nothing more than a violin exercise. But the other side of this disc contains a tuneful excerpt—well made into a little musical painting by this amazing child.

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Bangor School Pupils Appear Gives Prizes in Santa Ana

Annual Singing Contest Precedes Concert

BANGOR, ME., June 27.—The annual singing contest of the Bangor High School was held recently in the assembly hall before a large audience. The competition was under the direction of Adelbert Wells Sprague.

The Schumann Club prize for the best girl soloist was won by Sylvia Goodkowsky, Berla Smythe receiving honorable mention. The judges stated the decision in this case required long deliberation, so narrow was the margin between these contestants. Awards were also announced as follows: Stodder prize for the best boy soloist, Robert Goldberg; Helene Mosher prize for duet or any combination. Edith Miller and Berla Smythe; Drummond prize for mixed quartet, Clarice Penny, Sylvia Goodkowsky, Dearborn Shaw and Ralph Leonard. The judges were Mr. Sprague, Mrs. Henry F. Drummond, Anna Strickland, and Mrs. Linwood Jones.

These prizes were awarded at the annual concert given on a subsequent evening in the City Hall by the Bangor Public School department of music. The prize winners sang their winning selections; and the following took part: the Bangor High School Band, conducted by Alton L. Robinson and fresh from its success in winning first prize, Class A, in both Maine and New England contests; the High School Orchestra, with Mr. Sprague as conductor; the High School Junior Orchestra, Alton L. Robinson, conductor; the High School Girls' Glee Club, Freshman Girls' Glee Club, and Grammar School Orchestra under the direction of Dorothy Brown Dean, supervisor of music. The accompanists were Wilbur S. Cochran, Mrs. Dean, Hilda Donovan and Dorothy Sullivan.

Elect Band Officers

The election of officers and awarding of band letters of the Bangor High School Band, held recently in the High School Auditorium, resulted in the following officers being chosen: Carl Baumann, president; Edward Morgan, vice-president; Charles Jacques, secretary; Alpheus Lyon, treasurer; Robert Smith, librarian. The student leader for next year will be Nelson Ordway. Letters for the year's work were awarded to Aucoin, Ordway, Sawyer, Johnson, Gibbons, Hessert, Finnigan, Lyon, Hersey, Smith, Kingsbury, Baker, Venno, Sawyer, Barrett, Ludden, Jacques, Tarbell, Baumann and Chisholm.

Gwendoline Barnes Robinson, of the Bangor Symphony, recently presented over thirty of her violin pupils in two interesting recitals in Andrews Music Hall. The same auditorium was used for a concert by violin pupils of Viola A. Duren. The Coburn Classical Institute Department of Music, of which Carl Jean Tolman is director, presented Thomas Watson Parker, Faylene Bertha Hodges, Violet Daviau, Harriet Estelle Towle, Eleanor May Peacock, Sara Margaret Cherry, Lorette Rancourt and Abbot Emerson Smith, in a piano program given in the Congregational Church at Waterville.

JUNE L. BRIGHT.

PRIZE ORGAN WORK PLAYED AT CAPITOL

The \$1,000 Estey Organ Company's prize-winning composition for organ and orchestra was scheduled to be played in the Capitol Theater, New York, by J. M. Coppersmith, Organist, and the Capitol Orchestra, under David Mendoza in the week of June 16.

This Symphonic Prelude is the work of Dr. William Borwald, professor of composition and piano at Syracuse University.

Conservatory and Other Programs Are Given

SANTA ANA, CAL., June 23.—Observing the spring recital and graduation exercises held annually, advanced students of Santa Ana Conservatory of Music presented an elaborate and varied musical program on June 6 in the Ebell Club house. An enthusiastic audience filled the auditorium.

Opening the program effectively, a well-trained ensemble of fifty pupils was heard in classic numbers.

Next came vocal, piano and other solos by Jessie Johnson, Margaret Cianfoni, Clare Stearn and Helen Greer. A clever one-act play by Faye Stinson was followed by Loreen Motney singing Una Voce Poco Fa, from The Barber of Seville. A pleasing rendition of Mendelssohn's quartet in E flat was given by the Conservatory string quartet; Emalana Richards, Rose-Marie Smith, Peggy Warburton and Edward Burns. This number preceded the presentation of grade certificates and diplomas by J. A. Cranston, who was introduced by D. C. Cianfoni, director of the Conservatory.

Piano numbers by Brahms and Mendelssohn were offered by Dorothy Dula, and Mozart's concerto for two violins was played by Georgia Belle Walton and Elwood H. Bear, with Allien Lair at the piano. Miss Walton and Miss Lair received graduate diplomas. Miss Lair gave Tchaikovsky's Dumka and a number by the conservatory girls' chorus concluded the program.

Men singers Attract

The Santa Ana Cantando Club, a male chorus of sixty directed by Leon Eckles, gave the final concert of its season in Santa Ana High School Auditorium, to a crowded house. Ensemble numbers included compositions by Wagner, Sullivan, Schubert, Busch, Beethoven, Foster and Bizet. Ralph Laughlin, music director of the First Congregation Church, Pasadena, was heard in tenor solos as a special feature; an instrumental trio, composed of Elwood H. Bear, violinist, Edward Burns, 'celloist, and Ruth Armstrong, pianist, presented numbers by Schubert, Macdowell and Glazounoff. Robert Bradford, a favorite local baritone, sang Einar Tamberskelver, by Busch, and the Toreador Song from Carmen.

Margherita Marsden, mezzo-soprano, was heard in an especially pleasing program in the Santa Ana Ebell Club house, June 11. This was her first local recital since her return from Italy, where, following a successful operatic debut in Milan, she toured extensively. Mrs. Marsden gave folk songs, a charmingly group of love song, and music by modern English composers.

For Next Season

The concert committee of the Santa Ana Ebell Club announces the bookings of Gil Valeriano, Spanish tenor, and Mischa Elman, violinist, together with other artists, for the fall season.

Everard Stovall, a talented young pianist of this city, and a pupil of Earl Fraser, was awarded first place in the annual Fitzgerald contest, held in Los Angeles Philharmonic Auditorium, June 4. He was presented with a \$2,000 grand piano and acclaimed as the best student pianist of Southern California. But fourteen years of age, Everard competed with twenty-six other and older entrants. Contest judges included Modest Altshuler, Charles Wakefield Cadman and John Smallman.

RUTH ANDREWS.

Critic Visits Europe to Study Subsidies

SAN FRANCISCO, June 27.—Redfern Mason, music critic of the San Francisco Examiner, is in Europe to investigate, on behalf of the California Federation of Music Clubs and the Hearst papers, the question of government subsidization of music and radio. During his absence Ada Hanafin is editing the Examiner's music page.

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San Diego Has School Fete

First Festival Lasts For Three Days

SAN DIEGO, CAL., June 20.—For many years San Diego city schools have boasted a splendid music course, and much of the city's music progress has come through the results of this work. Music courses have been offered in the various school departments and grades from the elementary ranks to the senior high. Orchestras, bands and glee clubs, as well as theory classes, have a regular place in the curriculum, and in many cases this work has been compulsory. Moreover, still further progress has been achieved during the past year, due to the interest of the new superintendent, Willard Givens, and his assistant, Adelaide Dampiere, the new music supervisor.

In consequence, San Diego has more definitely defined courses from the beginning to the senior grade, a course which is linked from grade to grade and school to school, and a higher standard in all departments.

Thousands Take Part

As a result of this work, San Diego schools held their first festival of music on June 1, 2, and 3, and programs showing the work done in the entire system during the year included contributions by pupils from the kindergarten through the senior high schools. More than 3,500 pupils participated.

Elementary school children in ensemble numbers, choruses, bands, and instrumental classes were heard in Russ Auditorium on June 1. Creative work, Greek plays, and rhythmic expression made up the list. Nearly 2,000 took part.

On June 2 junior high school bands, orchestras and choruses offered special numbers; and the entire group joined in the cantata, *The Three Springs*, by Bliss. A thousand pupils gave this interesting program in Balboa Park.

Eleven hundred junior and senior high students joined in the closing concert on Sunday, June 3. Massed bands, combined orchestras, and all the glee clubs combined to make this one of the best concerts San Diego has known. Nino Marcelli led the bands and orchestras and William Reyer directed the combined choruses. Some of the works used were Elgar's *Land of Hope and Glory*, Cadman's *The Builders*, and *The Angelus* by Lieurance. The massed orchestra played several numbers by Marcelli, and Herbert's *March of the Toys*.

Miss Dampiere has also conducted a music memory contest of much worth. Roosevelt Junior High won with high honors.

The schools have all given concerts in addition to the festival.

APPOINTED TO UNIVERSITY

FAYETTE, IOWA, June 27.—Clara Hoyt of Decorah has been chosen head of the voice department of Upper Iowa University for the coming year. Leslie E. Wentzel, head of the department last year, has returned to her home in Pennsylvania.

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ERNEST JOHN SCHULTZ JOINS ARIZONA FACULTY

TUCSON, ARIZ., June 27.—Charles F. Rogers, director of the University School of Music, announces the appointment of Ernest John Schultz, as associate professor of music, head of the public school music department of the university, and supervisor of music in the Tucson grade schools.

Mr. Schultz comes to Tucson from the University of Illinois, where he has been head of the public school music department for three years. He is a graduate of the Indiana State Normal School of Terre Haute. Mr. Schultz was county director of instrumental music in La Porte County Schools for two years, developing orchestras and bands in ten county high schools, and organizing a county high school band of sixty pieces and a county high school orchestra of 165. He also organized the first all district orchestra which appeared before the Northern Indiana Teachers' Association.

Mr. Schultz has arranged compositions for band and orchestra, many of these being published by the Presser Company of Philadelphia. He is at present working on an instrumental course of study for schools.

CHICAGO CLUB ELECTS

CHICAGO, June 26.—The Chicago Mendelssohn Club, one of Chicago's oldest male choruses, has again elected Calvin Lampert as its conductor. The club will celebrate its thirty-fifth anniversary next season under the leadership of the following new officers: W. E. Toon, president; A. L. Webster, vice-president; L. J. Kinnard, secretary, and G. F. Spaulding, treasurer. Three concerts are to be given, and the club will adhere to its custom of booking two internationally known singers and one local singer vocalist as soloists. The business management of the concerts will again be handled by Bertha Ott, Inc.

NEW PITTSBURGH SCHOOL TO OPEN IN AUTUMN

PITTSBURGH, June 27.—Announcement is made of the opening of a new conservatory in the autumn. Standing behind the movement are Alfred Hamer, organist; Earl Truxell, pianist; Pierre de Backer, violinist; H. Gardner, singer; and Harvey Gaul, composer.

William H. Oetting was guest organist at the weekly free recitals in Carnegie Music Hall on June 16 and 17. Dr. Casper P. Koch gave his free organ recital in Northside Carnegie Hall on June 17.

W. E. B.

HARTFORD, CONN., June 27.—Edith M. Aab, contralto, assisted by G. Harold Smith, pianist and accompanist, gave an all-Schubert program for the Aab Répertoire Club on May 29.

Band Audiences Are Increasing

Goldman Lists Works of Great Variety

The Goldman Band concerts on the Mall in Central Park, New York, and on the Campus at New York University are attracting larger audiences than have previously attended these popular events. The band plays on Monday, Wednesday, Friday and Sunday evenings at Central Park; and on Tuesday and Saturday evenings at New York University.

Edwin Franko Goldman, conductor, arranged the following programs for the opening of last week:

June 18, Central Park. March, Judas Maccabaeus; Handel. Overture, *Iphigenia in Aulis*; Gluck. Air, *Rinaldo*; Menuet, Sampson; Handel. Farewell Symphony, Haydn. Choral and Fuge, Bach. Soprano aria, *Divinites du Styx*, Gluck; Lotta Madden. Musette, Rameau. Menuet, Boccherini. Bourrée, Bach. Overture, *The Magic Flute*; Mozart.

June 19, New York University. Grand Opera Program. March, Queen of Sheba; Gounod. Overture, *Rienzi*; Wagner. Hymn to the Sun, *L'Coq d'Or*; Rimsky-Korsakoff. *Aragonaise*, Le Cid; Massenet. Excerpts, *Aida*; Verdi. Fifth Act, *Faust*; Gounod. Cornet Solo, *My Heart at Thy Sweet Voice*, Saint-Saëns; Del Staigers. Intermezzo, *Cavalleria Rusticana*; Mascagni. Intermezzo, *Pagliacci*; Leoncavallo. *Finale to Act III, La Gioconda*; Ponchielli.

ANGNA ENTERS IN LONDON

LONDON, June 10.—Due to the popular success of her present London engagement—the second one of the current London season—Angna Enters, mime and dancer, is to give six further performances of her *Episodes and Compositions in Dance Form* in the St. Martin's Theatre from June 11 to 21. When Miss Enters completes this additional series of appearances, she will have given seventeen performances in this city.

PITTSBURGH, June 25.—The Musicians' Club of Pittsburgh held its June meeting on the fifteenth, convening for the last time until the opening of the fall season.

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ERNEST R. KROEGER, ST. LOUIS
COMPOSER AND TEACHER.

ST. LOUIS, June 20.—Ernest R. Kroeger, who as teacher, pianist and composer has been a leading figure in the musical life of St. Louis for forty years, was honored on June 12 at Denver, where the honorary degree of doctor of music was conferred upon him by the Denver College of Music in recognition of his work in the cause of American music. S. L. C.

DES MOINES, June 27.—The Musical Education of the Child was the title of a lecture given by John M. Williams of New York on June 18.

Will Feature Native Works

Chautauqua to Present American Music

CHAUTAUQUA, N. Y., June 27.—The programs at Chautauqua this summer, given, as usual by the New York Symphony Orchestra under Albert Stoessel, will include many works by American composers. Among these are Howard Hanson's Pan and the Priest, Deems Taylor's Through the Looking Glass suite, Carl Busch's Indian Melodies, From the Canebrake by Samuel Gardner, Rubin Goldmark's Negro Rhapsody, Emerson Whithorne's Incidental Music to Marco Millions, the Indian suite of MacDowell, excerpts from Hadley's Azora and Marion Bauer's Indian Pipes.

A new feature of the season which is to begin July 10, will be appearances of the lately formed Chautauqua Chamber Music Society, sponsored by Thomas Edison, John Henry Hammond, John Erskine, Ernest Hutcheson, Mrs. Wallace Tener, Mrs. Ralph H. Norton and others. Native works will figure on this organization's lists also, among them the Music for Four Stringed Instruments of Loeffler, Jacobi's quartet on Indian themes and a triptych for voice and quartet by Arthur Shepherd. Five programs will be given by the Society. Its members are Mischa Mischakoff, Reber Johnson, C. B. Carman and Lajos Shuk.

Soloists, in addition to those already announced, will be Albert Stoessel, violinist; Hugh Porter, organist; Lajos Shuk, cellist; Ruth Rodgers and Ruth Schaffner, sopranos; Dorna Lee and May Barron, contraltos; Judson House and Charles Messenger, tenors; Norman Jolliffe and Earle Spicer, baritone.

Arizona School Extends Series

More Artists Engaged for Tucson Course

TUCSON, ARIZ., June 27.—Musicians booked to appear on the artists' course of the University of Arizona School of Music next season are: Richard Bonelli, baritone of the Chicago Civic Opera Company, Oct. 15; Kathryn Meisle, contralto of the Chicago Opera, Dec. 6; the Ito Dancers, headed by Michio Ito, in January; Albert Spalding, violinist, March 15; Nikolai Orloff, April 5. A sixth booking is pending.

The School of Music, which is directed by Charles F. Rogers, sponsored its first artists' course last year, when concerts were given by Alexander Brailowsky, Alma Peterson, the London String Quartet and Reinald Werrenrath. The six attractions in 1928-29 will be offered for the same subscription price that covered admission to last year's four events. All these concerts will be given in the High School Auditorium.

In addition to the foregoing series, the School of Music will arrange two extra attractions. Germani will appear on Nov. 7 in the Masonic Temple, and Roland Hayes, Negro tenor, is booked for a recital in the High School Auditorium on April 16.

The fifth annual university spring music festival will be held from March 11 to 16. In connection with it the Arizona State Music Teachers' Association will convene at the university.

On Dec. 19 the University Oratorio Society, observing its fifth season, will give Messiah.



HAROLD BAUER

HAROLD BAUER, pianist, concluded his twenty-seventh American tour on May 5 and 7, as soloist with the Montclair Symphony Orchestra, having enjoyed one of his most successful seasons in this country, during the course of which he played over fifty concerts in four months.

Mr. Bauer played six joint recitals with Ossip Gabrilowitsch, five joint recitals with Jacques Thibaud, three joint recitals with Pablo Casals, and appeared with the New York, Chicago, Detroit, Los Angeles and San Francisco orchestras. He also gave recitals in a large number of cities, including ten on the Pacific Coast.

Recently Mr. Bauer participated in a concert at the Syria Mosque, Pittsburgh, under the direction of the Lions Clubs, which was attended by 4,000 blind persons. He will remain in America all next season.

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